The Debate Rages On

by Lou DiCerbo

The Hamilton College Chapel was the scene Wednsday night of one of the most interesting political events of this semester, a debate on the Equal Rights Amendment between Karen De Crow and Phyllis Schlafly. To a full capacity crowd, the two women presented the cases for and against the controversial amendment. De Crow, an attorney and former president of the National Organization for Women argued in favor of the passage of ERA. Conservative columnist and commentator Schlafly took the opposing view. The atmosphere in the Chapel was heightened by the presence of representatives from various local organizations that support or oppose the amendment.

One of Schlafly's main contentions was that the Equal Rights Amendment will not give women any new rights, and, on the contrary, will take *away* such rights as draft exemption and the right of a woman to be supported by her husband. The passage of the amendment, Schlafly said, will take power away from the states and give it to the federal government, which according to her, is already too powerful. She thought that in the case of divorce laws, for example, state laws would be replaced by a uniform federal divorce law if ERA was passed.

De Crow, however, argued that the amendment would "strengthen the economic, social, and legal position of women", and that it was "long overdue." She contended that ERA was needed because in some states, women are denied rights.

E.R.A.
A Debate

"In dozens of states," she said in her opening statement, "women don't even own the clothes in their closets...they only own what's on their back." De Crow also cited that in some states women cannot vote if their husbands have deserted them.

The debate started with a coin toss to see which speaker would start. Schlafly won, and she chose to let De Crow make a first ten minute constructive. De Crow called for an economic boycott of states that have not ratified the amendment. Hundreds of cities and states, she said, "discriminate against women." She stated that it is not inequality that keeps men with their wives, saying, "Even a cynic like myself does not believe such romantic a notion."

That Equal Rights Amendment, De Crow said, will teach equality between husbands and wives, and parents and children. She contended that the Supreme Court cannot be relied on for making "fair decisions". "For a nation that supports human rights abroad, it is absurd for the U.S. not to have an Equal

continued on page 9

Tom Livingston

E.R.A. opponent Schlafly, right, and De Crow.

A Tale of Two Women

by Rick Parrott

"The ERA won't do anything; it will take away rights from women such as draft exemption, and wife support."

The ERA is essential because there are thousands of laws on the federal and state level which discriminate against women. It's long overdue."

The two statements above but symbolize the wide polarity in viewpoint between the two women who debated at the Chapel on Wednesday night in the Hamilton College Chapel; Anti-ERA leader Phillis Schlafly and her counterpart feminist leader Karen DeCrow.

The ERA issue is one which has divided Schlafly and DeCrow before and will continue to do so unitl 1982 when the new deadline for the Amendment will expire.

Schlafly began her opposition to the ERA issue in 1972 when she devoted an entire issue of her conservative newsletter, the *Phyllis Schlafly Report*, to a condemnation of ERA. She has often been quoted as saying that when her opposition to the ERA began she had no intention of "confronting the whole women's lib movement. These tasks were thrust upon me."

Delegate to Conventions

Schlafly was raised in St. Louis and attended college at nearby Washington University where she received her BA. She received her masters degree in political science at Radcliffe College. Her first experiences in direct political action came through her work for the Republican party in the St. Louis

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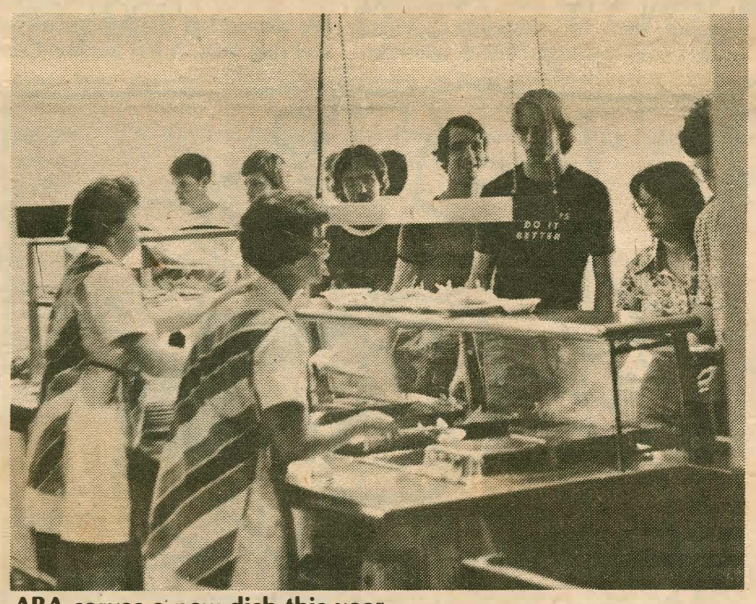
THE SPECTATOR

VOL. IX, NO. 10 | HAMILTON COLLEGE, CLINTON, NEW YORK | NOVEMBER 17, 1978

A.R.A. Director Comes to Defense Of Food Service



ARA serves a new dish this year.

by Douglas Sgarro

A.R.A. Food Service is operating at "the highest possible level of efficiency," according to Ralph Lembo, Director of Food Service. Expressing "disappointment" at a recent Spectator editorial criticizing A.R.A., Lembo noted that "a big part of our job is to educate students about our budgetary restrictions."

"If I was going to buy a car," said Lembo, "I'd want a Cadillac. Unfortunately, I can only afford a Fairmont." According to Lembo, student expectations concerning food service vary greatly. Most students, he believes, acknowledge the budgetary restrictions and are satisfied with A.R.A. services.

"Much of the criticism we have received," stated Lembo, "has been constructive, and I feel we've been responsive to student requests." Lembo cited the extension of meal periods to combat long lines and the variance of vegetarian menus as examples of A.R.A. responsiveness. Despite the frequency of food theft, he added, A.R.A. has not policed the cafeterias.

According to Lembo, the recently instituted Vali-Dine system has been successful in terms of "control and purpose." However, A.R.A. has not been satisfied with company service of the machines. "We've had trouble," stated Lembo, "obtaining true total readings."

The administration at Hamilton is largely satisfied with A.R.A. Diane Salderelli, assistant dean student affairs, has attended number of Food meetings. "From the point of of people in this office," said Salderelli, "the new food system is doing a good job. been responsive to student suggestions and are willing to satisfy student

Nevertheless, students do not concur. While most stated that A.R.A. is an improvement over last year's Service Systems, a large number remain dissatisfied. "I think the quality of the food has gone downhill since the beginning of the year," stated Eric Rosedale, '80, "If they continue at this rate, the food will soon be inedible."

"Basically, the vegetarian meal plan is better than that of last year," said Melanie Sutherland, '79, "They've certainly given us more of a choice. However, they still have problems. Chicken and fish soups are not vegetarian dishes."

However, a few students did find merit in the food plan. "A.R.A. food service is well suited for a liberal arts college," stated Bob Piggot, '81, "for they're very liberal in their interpretation of food."

Lee Earns First in Clark Contest

by Mark Adsit

Richard Lee and Valerie Hurley were the winner and runner-up, respectively in the 120th Clark Prize competition this past weekend. Lee won Hamilton's most prestigious rhetorical competition with a speech entitled "Oh, To Be Drunken." Hurley's speech was entitled "I Am Thyself."

Other contestants included Molly Murdoch, Daniel Wallace, and Brad Coryell. The speeches were judged by the triumverate of Provost Sidney Wertimer, Assistant Dean Carrol Locke and J.K. Hage '72.

The prize consists of about $200 and the winner will be announced during this coming Commencement. Until recently the winner received a cup as well. But perhaps the prestige awarded by the alumni is the greatest prize of all, according to Warren Wright, professor speech.

The Clark Prize was founded in 1855 by Aaron Clark, a graduate of the Hamilton Oneida Academy and former mayor of New York City. Due to the efforts of Professor Charles Avery, Clark donated $500 to the college in order to initiate the competition.

Shortened Speech

In the early years of the competition, a large percentage of the seniors would participate. Students rehearsed their speeches before a professor four times before the final day. Apparently, most students wrote very long speeches, for the judges eventually limited the length to a specified number of pages. Such rules did not dampen the competitors' enthusiasm though, for they soon began writing their speeches in "microscopic penmanship."

Things have changed. This year, only fifteen students went through the initial screening for participation. And each speech was limited to between ten and fifteen minutes.

One other change is the rescheduling of the cometition on Parents' Weekend. Wright explained that the competition took place during Commencement so that alumni could observe the event. However, with the beginning of fall reunions, few alumni returned to campus during Commencement. Moreover, three quarters of the student body left campus before the graduation ceremonies.

As a result, the administration decided to move the competition to Parents' Weekend, said Wright. He added that the event may be moved to alumni weekend next year.

Take a Break

The Spectator will not publish next week because of the Thanksgiving holiday. We will resume our regular publication schedule with the issue of December 1. Deadline for letters, blurbs, and articles for that issue is November 29 at 4 p.m.

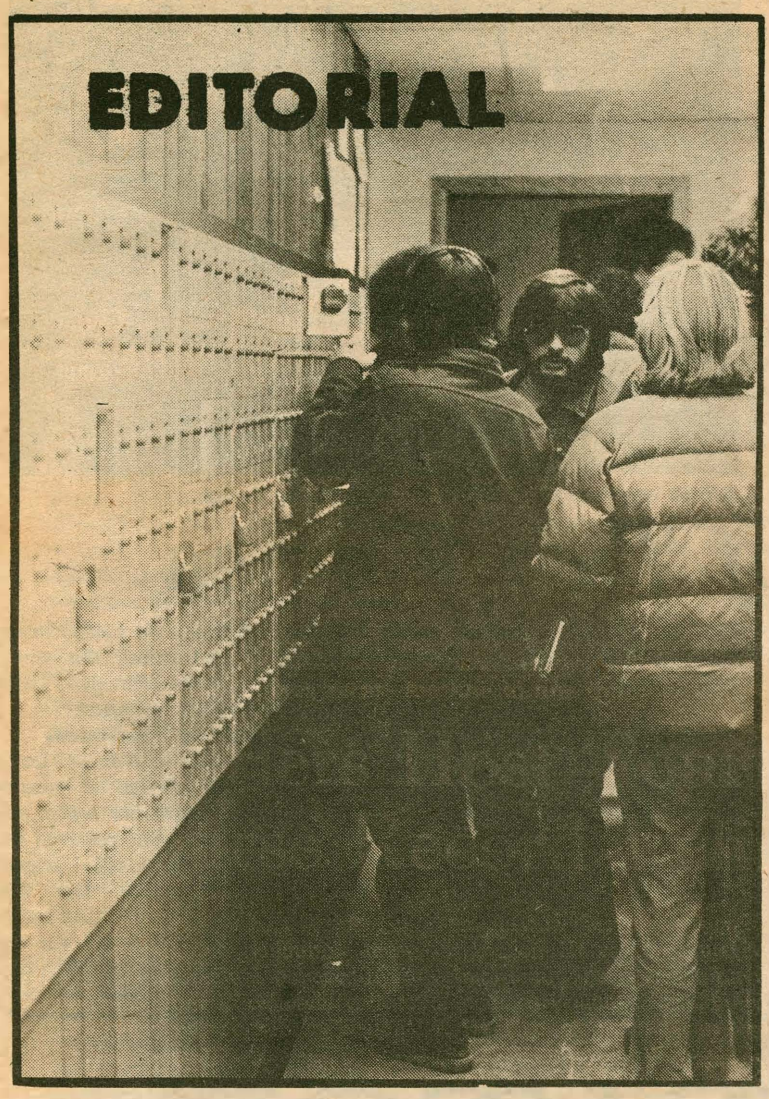
The Burke and Science libraries will close Tuesday at 6 p.m., reopen Wednesday from 8:30 a.m.-4:30 p.m., and remain closed for the remainder of the break. Both libraries will resume operation Sunday (November 26) at 7 p.m. The all-night reading room will remain open all the time.

ARA/Slater will serve its last meal in McEwen and Commons Tuesday at lunch, and will resume serving with Sunday dinner. Bundy Dining Hall will close this Monday after dinner, and will resume its regular schedule with lunch on Monday, November 27.

In the Bristol Campus Center, the Hub will close Tuesday at 8 p.m. and reopen the following Sunday at noon. The Games Room will operate from 11:30 a.m.-10:30 p.m. Tuesday and will reopen Sunday at 2 p.m. The store will close at its regular time Tuesday and will reopen the following Monday. The main desk will be staffed until 10:30 p.m. Tuesday, 8:30 a.m.-4:30 p.m. Wednesday, and beginning at 1 p.m. Sunday.

The mail center will close Wednesday at 4 p.m. All dormitories will remain open for the break.

Have a nice holiday.



Brooke Sessions

Win A Few, Lose a Few

Most of us still hadn't recovered from midterms when we were presented with a gift last week from the Registrar: the final exam schedule. Moans could be heard all the way to Utica from students who had the misfortune to have exams scheduled two to a day or in several succeeding exam periods, while cheers echoed through the valley from others who had their four tests evenly spaced throughout the six-day period. A party for some students becomes a nightmare for others.

The question is, should the misfortunes of scheduling be allowed to play so prominent a role in the outcome of students' final grades? It was not so long ago that students were allowed to reschedule exams in order to ease the burden of exam week. With the restructuring of the schedule last year to eliminate "free" periods, rescheduling went out the door. Granted, the new schedule virtually eliminates the possibility of one student having two tests scheduled for one time period, but current policy also precludes rescheduling on any grounds except a direct conflict.

Students whose exams are clustered closer together will find themselves more drained by their fourth test than the "luckier" students who have had time to rest, relax and refocus their concentration before sitting through another three-hour extravaganza. In some courses the final exam counts as much as fifty percent of the final grade, and a bad performance on the final is impossible to recover from.

Hamilton has an honor code which has withstood the tests of time for more than a century and a half. As tests are not proctored, it would seem to us that humane flexibility and understanding could intervene amid the rigid schedule to help out less fortunate students. When so much rests on the result of one test, wouldn't it be fairer to everyone if rescheduling were allowed?

THE SPECTATOR

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LETTERS TO THE EDITOR

No Place for Snobbery

TO THE EDITOR:

I am angry and not at the freshwomen or the upperclasswomen, but at K.C. Ruiz, The Spectator, and others who consider the question, "Would you have applied to Kirkland?," an important one. The reason for asking the freshman class this question completely eludes me. This year's freshman class never had the choice. The prefreshmen who were only interested in one institution or the other are not here. Those who are here obviously saw something good in the new institution. They based their decision on what they believed the institution to be now rather than what it was last year, just as the rest of us did, who decided to stay here. Many of us might have preferred the coordinate colleges, but for one reason or another, we decided that the new institution was the next best thing.

Granted, the freshwomen interviewed in K.C. Ruiz's article did not seem informed or tactful. Lydia Wallace's answer to the question upset me and it still does. But the question has no value, any possible answer does nothing but insult many of us. We have gained nothing worthwhile from knowing that one freshwoman would not have applied to Kirkland because she considers it to have been academically inferior to Hamilton.

Since the beginning of the year there have been several instances of this question being asked and the answers upsetting many people. Even if no one asks the question again, there still exists the problem that the freshman class is ignorant of what Kirkland was and what it means to us.

Their ignorance is understandable. Certainly it is not good, but it is understandable. I am a member of one of the most ignorant classes. I accepted a college not even knowing that a merge was probable. By the time I discovered this, it was too late for it to have any bearing on where I went. We have all been ignorant upon ariving here. There is a great deal to learn about this school as it is now, let along what it used to be. I do not think that excuses people from making ignorant, tactless value judgements, but I do think that it shows that these judgements do not matter very much. We are the final judges of our own educations.

No upperclasswoman has yet beencaught in print, that I know of saying that she resents the freshman class or looks down on them. Maybe, we have learned what to be wary of saying, because we have been here longer. It is possible that many of us are unapproachable and snobby. The upperclasswomen can show the freshmen, and anyone else who is interested, what Kirkland was and maybe is. I might feel hurt, but if we are as terrific as we think we are, then we are making a big mistake in not showing the freshman class and others what we are.

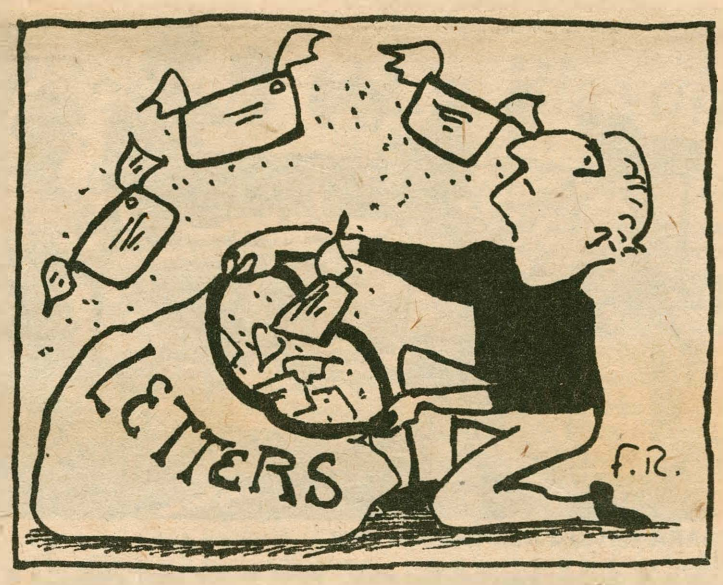
Somehow I doubt that the freshmen came with a strong feeling that the Kirkland women are so inferior. Why would anyone come to a school where they would have to live so closely with people they do not respect? If the freshmen really feel that way, it has happend since they arrived. We have had as much chance as anyone else on this Hill to tell freshmen who we are. The blame, for their ignorance, certainly lies partly with us.

There is a Kirkland stereotype in my mind. She is someone to strive to be rather than someone we all became just by enrolling. She is independent, self-motivated and creative. She is open minded in what she studies and in her involvement in her community. There is a Hamilton stereotype and he is just the same thing. There are two other stereotypes, the ones that offend us, but those are really the failures of each school. The real successes of each school are the students that can be appreciated by the students of the other school. I certainly hope this statement is true, because if it is not, each school was trying to produce people who can only communicate with a small percentage of the outside world.

The two schools offered different means to the same end. The beauty of the coordinate system was that we could have both means. It is too bad it is gone, but other schools were liberal arts colleges and that is a great similarity.

There is no part for snobbism on the part of the freshmen or the upperclassmen. A Kirkland woman has a place at Hamilton College, as she had before this, and will continue to have even after the sophomores graduate, members of the last class of Kirkland College.

KATE DIXON '81



LETTER POLICY

The Spectator welcomes correspondence from our readers. Letters must be typed and signed, and should be in the office by 4 p.m. Wednesdays for inclusion in that Friday's publication. We reserve the right to edit letters for length and libelous content. Because of space limitations, we request that letters be kept under 300 words.

Kennedy Unnerved

TO THE EDITOR:

Re your article "Goin' to the Chapel." It was not the clicking of fingers which unnerved Robert Kennedy, but the practise of hissing, which in his case, was done in mock disapproval. Also the incident took place in middle sixties as Mr. Kennedy was quite dead by the end of June, 1968.

"The year of our Provost 1952"...indeed!

J.R. PARTRIDGE '67

Thanks

TO THE EDITOR:

We would just like to thank the College Hill Singers for their great performance at the Chapel this weekend. The singers easily captured the audience, and was a joy to every ear. We find the College Hill Singers to be excellent tribute to Hamilton College and hope to hear more from them!

BONNIE KELLY '82
KATHERINE LLOYD '81
JAMES BONAFE '82

Respect the Past

TO THE EDITOR:

In the October 27 issue of the Spectator an article entitled "Views by the Class of '82" prominently includes a quotation from a Hamilton freshwoman who suggests that Hamilton is academically more challenging that Kirklad was, and that learning at Hamilton emphasizes 'reaching above one's head' in a way that learning at Kirkland did not. There is a special irony in her choice of words- an irony which those who did not know Kirkland College will miss.

It is unfortunate that new Hamilton students feel compelled to resurrect the stereotypes about Kirkland in order to boost their self-image. The past deserves respect, if only because it can no longer defend itself. To the extent that Kirkland College is a part of the past it deserves the same respect.

To the new breed of Hamiltonians: You're attending a fine institution, but don't waste time congratulating yourselves on your choice. If you must dig up the past in order to dishonor it, don't be surprised if it comes back to haunt you.

STEWART A. POLLOCK '76

The Publications Board is seeking applicants for the position of Editor-in-Chief of the Spectator. Interested juniors and sophomores should contact Robert M. Johnson, chairman of the publications board, at x7133 or through campus mail. Applications must be filled out and returned to Johnson by Monday, November 27, at 9 a.m. Experience on the Spectator is not a prerequisite. The term of office is February 1979 to Janurary 1980.

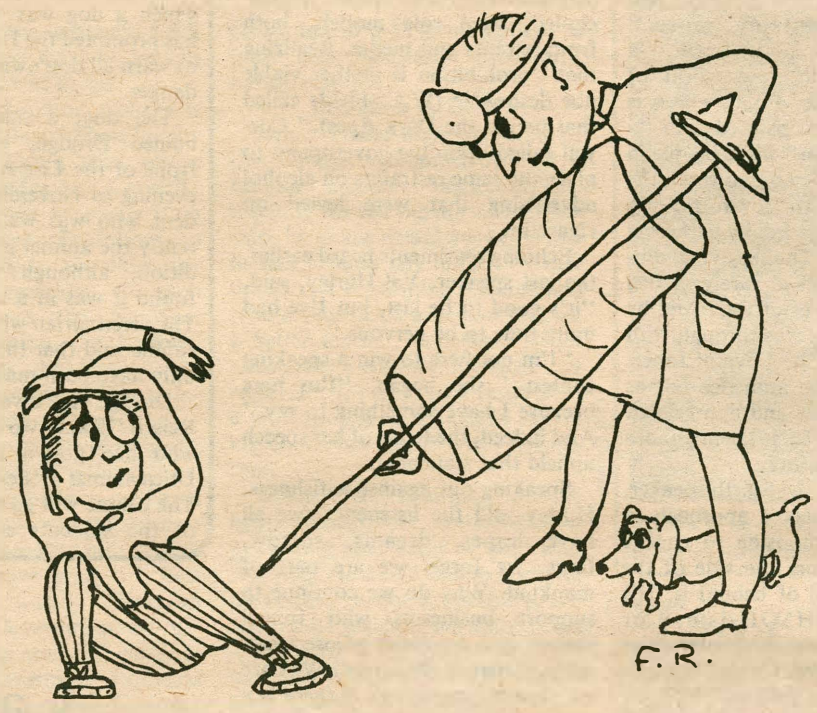
Along with Editor-in-Chief, several other senior staff memberswill be stepping down from their posts on February 1. Financial whiz Dan Wallace is looking for someone to succeed him as Business Manager, and arts afficionado Kate Faison needs to find an Arts Editor to replace her. Both can be reached at the Spectator Office (x4911 0r x7101) or through campus mail.

For Clod's Sake — *Brad Coryell*

A Shot Hurts 'Round The World

I have never really trusted doctors and I guess it all goes back to my first recollectable visit to a doctor. I was suspicious right from the start because of the tone my mother used when she told me it was time to go to the doctor's. I recognized that tone of voice as the same one she used when she wanted to clip the dog's toenails. The dog, of course, had no patience for that sort of thing and used to avoid the whole ordeal as much as possible. So, whenever my mother became possessed by whatever it was that periodically possessed her to clip the dog's toenails, she would hide the toenail clippers behind her back and call in her 'mother-is-the-nicest-person-in-the-world' voice, "Come on Schnapps, come visit mommy; this won't hurt a bit." Schnapps, however, who was an inordinately astute black dachshund, always saw right through the whole act and promptly headed for cover under the couch. Over the years, I had learned a great deal by watching our dachshund, and so when my mother called to me in that same tone of voice and said, "Come on Brad, let's go visit the doctor; this won't hurt a bit," all the alarm bells in my head began to go off at once. Schnapps gave me one of her knowing looks of warning and edged a little closer to the couch, just in case, but I dutifully followed my mother out to the car anyhow.

The doctor seemes like an O.K. guy except for the mirror cemented into the middle of his forehead (which made him look more than a little like a cyclops), and so, lulled into a false sense of security, I settled down a bit. In fact, everything went just fine until the doctor turned to me and said, "O.K., now this won't hurt a bit." The bells started going off in my head again but it was too late—before I could find a couch



to hide under, the doctor was upon me with a huge hypodermic syringe attached to an even huger hypodermic needle. Even to this day, I have absolutely no doubt that he had been hiding that needle behind his back all along. However, this did not occur to me until much later because at the time I was preoccuppied with the thought that the needle was so long that it was going to go right through my arm, come out the other side, and spill all the medicine on the floor. I didn't like that thought at all because I figured that then we'd have to start all over again with a shorter needle (say, only about as long as my foot). In fact, I realized that if the doctor wasn't all that good a guesser and didn't try the right size needle the second time, there might even be a third or fourth round, and I didn't think that anyone who cemented a mirror into the middle of his forehead could be all that bright, and so I was pretty distraught.

Well, the doctor turned out to be a better guesser than I thought, and the needle never came out the other side of my arm at all. Nevertheless, I left the doctor's office that day with the fervent conviction that all doctors are liars and are probably all in on some kind of dark and evil, anti-democratic conspiracy. Later encounters with doctors have done nothing to dissuade me from this point of view, and I have even begun to suspect that garage mechanics are in on the conspiracy too, for they adopt an ominous tone of voice whenever they say things like, "oh, don't worry, this won't cost much," or "this'll just take a bit." I am suspicious too of scientists because 1)like doctors, they wear white coats, and 2)like mechanics, they speak an incomprehensible hybrid of real English and meaningless mumbo-jumbo. In fact, on bad days, I sometimes keep a wary eye on the entire world. If Schnapps were alive, I am sure that she would sympathize with my occasional manias, and I must admit that I have missed her wisdom sorely in my later years. We now have a wire-haired fox terrier with lots of energy and few brains, and he is often even so foolish as to come bouncing gleefully into my mother's arms when she hides the toenail clippers behind her back and calls him. Fortunately, though, I can still turn for sympathy to the likes of W.C. Fields, who hated doctors, and James Thurber, whose mistrust of both machines and mechanics was almost monumental, and D. Hinkle, whose attitude on scientists is well known:

"...Give a scientist the real world, and he will conclude:

Cancer causes white mice in rats.

Give a scientist the known fact that cancer causes white mice in rats, and he will conclude:

Cancer causes white rice in Matts."

-D. Hinkle

Shoot the Wounded — *Tom Glavin*

Time Flies When You're Having Fun

One of the many blessings of this time of year is that it affords us sweet revenge on the insect world. Most of the swarming, speedy pests have left the air with the concurrent departure of warm temperatures, but one buzzing, black, winged irritant remains- the fly— and although he is as unwanted as ever, his speed has decreased to a pitiful level where we can gleefully massacre his species at will. I was indulging in this delight the other day (whap! twenty-one...splat! twenty-two...whack! Oh, you little bastard, come back here) when the fundamental meaning of my activity struck me. No, my primary purpose was not to vent my sadistic tendancies or to redecorate the furniture with strewn fly corpses; what was deplorable was not that I was killing flies, but that I was killing time (before you despairingly ponder the fly/time metaphor, rest assured it is no more than a confusing and useless one). With a fairly significant test, a fairly insignificant column, and several other obligations looming in the near future, I was doing what many Hamiltonians and myself do best, procrastinating.

Why is it that before every school term I confidently tell myself that this is the term I will finally avoid the nagging discomfort of being behind in my courses, yet, when without fail, when school begins I once again settle into the perpetual pursuit of being caught up? Why is it that I never begin to worry about (or begin to do anything about) a test or paper until the last possible day? Why is it always midnight when it hits me that I have not read a thing in preparation for a discussion group at nine o'clock the next morning?

I have always prided myself with the thought that I must be one of the world's great procrastinators. The last few years have been a humbling experience, however, for at Hamilton I have truly been exposed to some of the giants of the sport. Everyone has their favorite, but here are a couple of the great "boots" I have heard of:

A male Hamilton senior endearingly referred to as "the patron saint of procrastinators" once handed in an English paper three weeks late without asking for an extension. The paper was given an "F", but the professor had to admit to the saint that the paper was worthy of an "A".

The living legend of "punting" at Hamilton is the veteran of a History seminar course given a few years ago, for which the sole basis of evaluation was a 40 page research paper. A studious friend of mine, also taking the course, fretted many a windy March night as he labored over this paper. On a sunny May afternoon, after his last exam, my friend took a nostalgic stroll through the library before stepping into a blue station wagon and freedom for the summer; as he left the building he accosted the legend, who was marching *into* the

library armed with several books:

"Hi, Danny, did you ever get that paper done?"

"I'm just starting," was the sad but immortal reply.

Perhaps we procrastinators simply thrive on pressure, which procrastination enhances. Perhaps we simply forget about those due dates and tests until their deadly imminence jolts our memory. Or perhaps we simply despise those tests and papers so intensely that we will think of any and all excuses to put the work off just a little longer.

The academic predicaments we manage to find ourselves in are often awesome, but even more amazing is how successfully we are sometimes able to pull our procrastinated efforts off. Procrastination does have its value. Often a paper can only be written well if indeed we do spend more time on it than a teacher allots us. Extended and repeated regurgitation of an idea allows it to form and refine itself more fully, if only in our subconscious. And for many of us, efficient studying or the creation of comprehensible prose requires the emotional intensity granted us only when we are keenly aware that we are screwed unless we put down the fly swatter and engage full mental gear.

The American novelist, playwright and poet Don Marquis (1878-1937) once said that procrastination is "the art of keeping up with yesterday." As I grope for lessons and truths gained from my Hamilton education, one shines clear: we will never, never keep up with yesterday.

Now I had better run over to The Spectator office with this because my deadline was four hours ago.

The
INTERDORM COUNCIL
presents
A Bermuda Dance Concert
featuring
The Bermuda Strollers
Friday, December 1
9-1 AM Alumni Gym
TICKETS: $2.00 at the door
Includes Raffle for
One Week Accomodation
In Bermuda

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DAYTONA BEACH
with Utica-Rome Bus. Co.
6 days 5 nights in Deluxe Hotel on the Beach
$180.00 includes transportation and hotel accomodations
Contact BOB HARTHEIMER
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THE JOLLY BUTCHER SHOP
Milwaukee Premium Beer
$1.29
Ice Cream
½ gal.
$1.19
Pepsi liter
99c

Prize Talkers Sound Off

by Kathy Hecht

Take an ounce of nervousness, add a pinch of wit, throw in some pedagogical devices, sprinkle generously with famous quotations, and mix heartily with a pound of thoughfulness. Yield: The 120th Annual Clark Prize.

For the audience, it was at first difficult to forget that the day was set aside for friendly but competitive jousting. But as each orator cut deeper and wider with his or her words, it was easy for the spectators to become captivated by the words of the would-be Demostheneses.

There were constant but gentle reminders, though, of the purpose of the day. "Behave not as spectators at a contest," commanded the emcee, Assistant Professor of Speech Richard Somer, with a touch of seriousness in his voice. He broke into a broad smile, however, when he suggested to the audience, "If one has a joke, please laugh."

First to step up on the lofty soapbox was Molly Murdoch. "I'm not sure if I'm ready," she began, but soon composure and confidence set in. "We are ridden by details," she said. "We tend to skip the trivia under the pretense that it is not worthy of our enlightened minds," continued the oratress. "But by passing up the trivial, are we missing a point?"

The rites of the cocktail party provided Murdoch with a basis for her discussion. When we ask, 'How are you?' we really mean, 'I want to talk to you.' When the conversation turns to the weather, she noted, it really means, 'I have nothing to talk to you about.' And finally, she said, when we ask,'What courses are you taking?' we really mean, 'Do we have anything in common?' Despite the seemingly trivial nature of these exchanges, we can't pass up the ritual of cocktail parties, argued Murdoch. To bolster her point, the speaker drew an analogy to a cross-country racer. A runner is only refreshed by a second wind if he ran the first mile, and by this Murdoch explained that, as in athletic competitions, in the game of life we cannot pass up the details of the rules, no matter how mundane.

Pleasures of Drunkeness...

Richard Lee also chose to begin his speech with a reference to a favorite pastime at Hamilton: drinking. And while Murdoch only made a few casual references to the Cocktail Party, Lee spent the first few minutes of his talk highlighting the joys and woes of imbibing.

Displaying a gift for storytelling, Lee told of a professor who, after coming home excessively drunk one evening, collapsed in front of his inquisitive wife. " 'I will dispense with the opening remarks and entertain questions from the floor,' said the drunkard." It is the "good times which condone drinking," said Lee, "and the bad times which condemn it." But drinking was not the focus of his speech; drunkenness was. When drunk, explained the orator, one is escaping. "We enjoy ourselves the most when we forget time. Those moments spent away from the clock are drunkenness." Lest anyone connect these thoughts with any negative aspects of innebriation, Lee quickly noted that the "willingness to let ourselves go must be allowed to come over us." However, this must not be done idly. "One must first be conscious in order to become unconscious," said Lee, or, one must realize that it is good to lose himself in a euphoric state. As a parting comment, Lee had this for advice: "Discover what moves you, distill it, imbibe it."

The next speaker chose a timely topic. Dan Wallace paid tribute to a man who had died only days before: Norman Rockwell, the illustrator. "A piece of Americana faded this week... a National Anthem will paint no more." Rockwell was a modest man, "a country bumpkin in a world of art,"said Wallace, a man who was "full of wit" and painted with "a twinkle in his eye." Most people in the audience were able to recall the images brought to mind by Wallace: the large family gathering for the joyous Thanksgiving dinner, children tucked safely in bed despite the worries of war. And by the time Wallace was through with his speech on "The Love of Liberty," many in the audience felt as though they knew and appreciated Norman Rockwell's talents more than they had before.

Brad Coryell, the fourth speaker, took a more relaxed approach to the situation, choosing to engage the audience from the side of the podium, instead of behind it. His subject: C_2H_5OH-ism, or alcoholism. Equating houseparties with office parties, Coryell brought his issue to the national level by stating that 24.7 billion dollars was spent on alcohol last year, and that one in ten Americans has a drinking problem. The major causes, he concluded, were role models, both from parents and media. Realizing that "prohibition is neither viable nor desireable (W.C. Fields called that period the Dark Ages)," Coryell called upon the government to place the same restraints on alcohol advertising that were levied on cigarettes.

Echoing sentiments heard earlier, the last speaker, Val Hurley, said, "it's good to be last, but I've had more time to be nervous."

"I'm not here to win a speaking contest," she began, "I'm here because I have something to say." And indeed, the tenor of her speech upheld that statement.

Speaking out against selfishness, Hurley told the listeners, "we all have hopes, dreams, sorrow, fears...we forget we are part of mankind. Why do we continue to support businesses who funnel money into countries whose treatment of man is abhorrent? Why are we always competing? If there is a society with a true equality, why are we graded?" "Freedom used irresponsibly, is tyranny," she said.

Dog Stabbed...STABBED?

An incident two weeks ago in which a dog was found stabbed has prompted the Humane Society to warn all dog owners of possible danger.

The dog, a thin Irish Setter named Drodge, was found in front of the List Arts Center the evening of November 4 by a student who was walking by. Currently the animal is in stable condition, although when it was found it was in a state of shock. The veterinarian who attended the canine said that the wound could only have been made by a knife.

Drodge is owned by Andy Reisch '79 and two other students, who had gotten him from the Utica animal shelter in September. The canine will go home with one of the students and remain on Long Island for the remainder of the year.

No other incidents of animal abuse have been reported on campus this year, according to Nancy Barreno, chairman of the humane society. In addition, she said that the committee has not received many complaints about the 28 cats and dogs registered on campus, other than an occassional notice of animals being in non-animal dorms.

The Humane Society has advised dog owners to keep their pets from running free at night and during the early morning hours. Furthermore, because this is the hunting season, the society also recommends that dogs not be allowed to run through wooded areas.

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Profs' Dilemma: Publish or Perish Or, The Write Way to Keep a Job?

by Lou DiCerbo

"Publish or perish" is a maxim popular in academic circles. If a faculty member is lax in doing research, so the pundits say, he will soon find himself reading the want ads.

How does this apply to Hamilton? Is there pressure on the faculty to publish, and if so, how does this affect the quality of education?

W. Lawrence Gulick, dean of the college, explained that there is "no publishing criteria like the number of articles, chapters in a book, the writing of a book, or one hundred pages a year." Scholarship, he commented, is encouraged and expected. Gulick pointed out that the faculty handbook, which has been drafted and voted on by the faculty, expects members of the faculty to publish research findings, thus generating what he terms "internal pressure". He feels that faculty publishing is an area in which Hamilton professors can compete professionally.

By the word "publishing", Gulick includes the winning of awards, the attendance of meetings, invitations "to distinguished places to talk about research," and not just writing. He also stated that publishing is one of the important criteria used in evaluating faculty members for tenure.

Only if published work is of high calibre, Gulick said, will the prestige of Hamilton be increased. "The quality of journals varies, just as the quality of schools vary...some are better than others," said the Dean. If a faculty member publishes in a top level journal, then the reputation of Hamilton is enhanced. Gulick explained that in a distinguished academic journal, the material submitted is reviewed by an editorial board composed of some of the best thinkers in the particular field; one is published because he has something pertinent to say.

This year, Hamilton College is spending $53,000 to support faculty research. The Dean, with advice from the Academic Council, selects the funding recipients from a pool of applicants. Professors can also apply outside Hamilton for support of research to such organizations as the National Science Foundation, the National Endowment for the Humanities, and the Office of Naval Research.

Here and Abroad

Gulick illustrated the diversity of research at Hamilton with a few examples. Orest Subtelney, assistant professor of history, received a grant to assist him with his research on a comparative study of East European and Russian aristocracies. Government instructor Jeffrey Ross attended meetings of the International Political Science Association in Uppsala, Sweden, participating in the section on ethnicity. Assistant Professor Robert Ellison of the mathematics departament attended a symposium on the logic of computer programming sponsored by the National Science Foundation.

Gulick stated that research could interfere with teaching, but that Hamilton faculty members were first and foremost teachers.

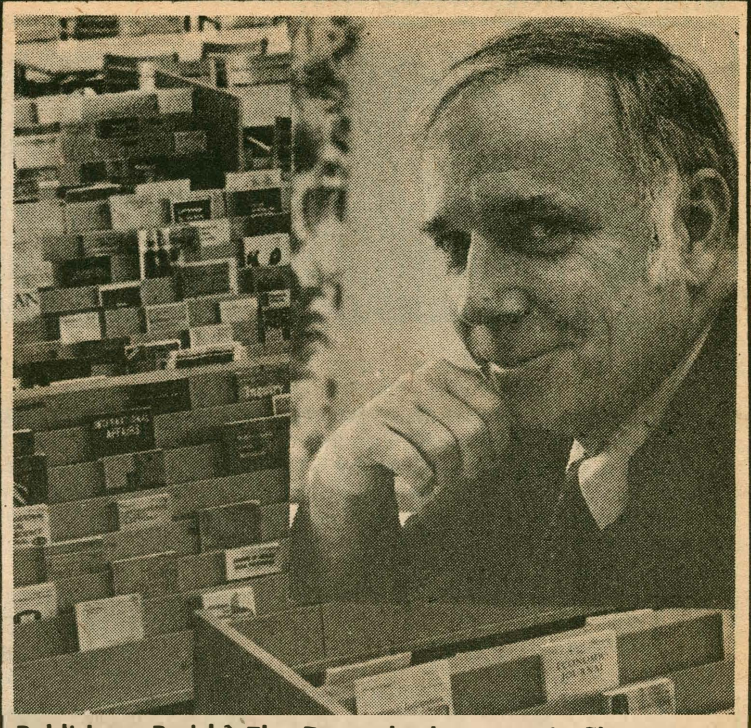
"There has to be a balance between teaching and research, but the emphasis is on teaching," said Gulick, noting that effective teaching cannot occur in the absence of scholarship. The Dean described Hamilton as a community of learners, since he believes that a publishing faculty is learning alongside the students, albeit at a higher level. "A vital college," Gulick said, "as an intellectual community should take on more than the task of showing what is already known...it is the duty and obligation of a first-rate college to push back ignorance by contributing research."

Invitation to Leave

James Traer, associate dean of the college, commented, "If a faculty member neglected the teaching for the pursuit of scholarship, he or she would not be invited to stay around any longer." Traer thinks that continuing research and scholarship helps a person become a better teacher, and there is not necessarily a conflict. He cited that research trips to France resulted in a simulation game which, he uses in his course on the French Revolution.

Edwin Lee, chairman of the history department, also thinks that publishing goes hand in hand with teaching. He stated that in his field, his research is not applicable to the courses he teaches, but thinks that it's important for faculty members to do active research whether it applies directly to the courses of instruction or not. Lee said that, in addition to research and teaching, members of the Hamilton faculty have administrative responsibilities. "Somethings have got to give...you can't give 100 percent to all three." In addition, Lee cites Hamilton's high teaching load, which results in the bulk of research being done during the summer. He feels that the philosophy laid down in the faculty handbook "represents a consensus" among the Hamilton professors.

Derek Jones, chairman of the economics department, agrees that teaching benefits from active scholarship. He said that some of his past and current research has gone into his course on workers participation in management. Jones feels that his research has made his lectures "more interesting". Occasionally, deadlines get in the way of teaching, he commented. However, "Families will take the knock more often than not." Jones further commented that if someone did not do research, his lectures would be very boring. He does not believe in publishing for publishing's sake; Jones stated that scholarship should connect with teaching.



Lisa Cremin

Publish or Perish? The Dean checks up as faculty stick to their typewriters.

'Tator Survey: Voter Apathy Strikes a Blow on the Hill

by Charles Duke

A random survey of 50 Hamilton students revealed student apathy in voting. In a school of liberal arts students of voting age, 85% of those surveyed did not bother to vote in the national off-year elections this year. Because it is time-consuming to apply for an absentee ballot, the poll suggested that the students simply decided not to vote at all.

Of the 85% of the students who did not vote, 72% of them were registered to vote. One student explained, "I haven't registered yet because I came to school just as I turned 18 and didn't have a chance to register."

The students who did register to vote registered with the Republican party. The Democratic party claims 32% of the students, and the remaining 26% are unaffiliated. Women and fraternity members seem to be more heavily Republican while independent men tend to be unaffiliated with any party. Some of the students are members of parties other than the two major ones. One student has founded a yet inactive party titled "The Marx-Lenin-Steinbrenner-Bong Coalition."

When asked whether they consider themselves conservative, liberal, or middle-of-the-road in their political views, the students seemed to follow the political orientation of the party with which they were affiliated. Forty percent of those surveyed considered themselves conservative and 32% believed themselves to be liberal. A common comment was, "I come from a conservative Republican family and I have been brainwashed."

The students would have elected Hugh Carey to the governorship as the whole state did, but by a smaller margin than did New York state voters. Because many of the students do not live in New York, 37% did not know how they would vote. Thirty-three percent would have voted for Carey and 30% for Duryea. Many did not like Duryea's campaign. As the three major New York city newspapers were on strike, many people felt they could not make an informed decision.

Another Grant: Rolling in Dough

by Rick Arnold

The Spectator has learned that Hamilton College just received two separate gifts valued at $60,000, this word coming from the president's office Monday.

The Sundra Foundation has given $50,000 to Hamilton. Defraying higher funding costs for an enlarged faculty and students body has become an important objective on the Hill, and the Sundra grant will aid Hamilton in achieving that objective.

The College also received a $10,000 grant from the Mobil Foundation. Hamilton President J. Martin Carovano indicated that this gift will be used to absorb operating and maintenance costs incurred by the H.F. Peter's Observatory and Classroom Building.

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Money Talks

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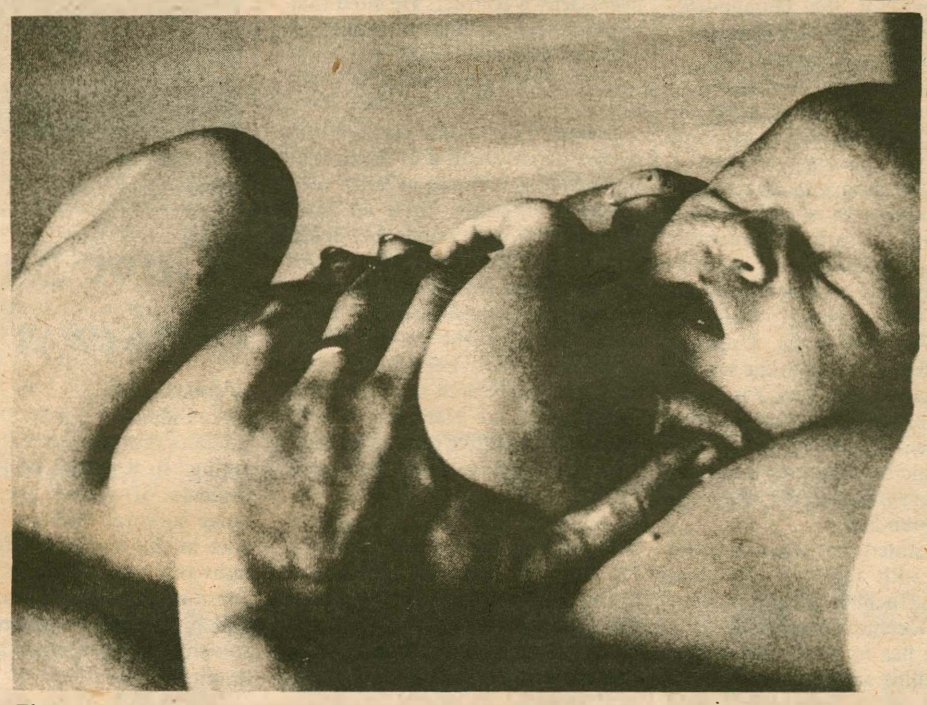


Three short films presented by the Women's Film Society this week are: *Rape Culture, Taking Our Bodies Back*, and *Birth Without Violence*. *Rape Culture* examines our society and in ways in which it perpetuates violence against women. *Taking Our Bodies Back* explores self-help possibilities for women. *Birth Without Violence* describes the famous Leboyer method of childbirth. Concepts such as soft lighting, warm bathing of the infants and stroking do induce normal breathing are revealed through the film. There will be showings both Sunday and Monday, check time listing.

On Wednesday and Thursday, November 29 and 30, 1978, Pulitzer Prize winning composer Karel Husa will visit the campus of Hamilton College in Clinton, new York. The highlight of the visit will be a concert of Husa's works Wednesday, November 29 in the College Chapel, beginning at 8:30 p.m. Husa's *Piano Sonata No. 2* will be performed by Mary Ann covert, who has recently recorded the work for Golden Crest Records. the Third String Quartet, for which the composer won the Pulitzer Prize, will be performed by the Madison Quartet, in residence at Colgate University.

Husa, born in Prague, Czecheslovakia in 1921, studied at the Prague consevatory and the Paris Conservatory, before coming to the United States in 1954. In that year he accepted a position on the faculty of Cornell University, where he is presently Kappa Alpha Professor of Music.

Husa's visit is part of a continuing effort to bring composers to the College. Sponsored by the Music Department of Hamilton College, the program is made possible [th]rough the Com[mu]nity, a stat[e] funded by New [Y]ork the Arts, the ma[jor] Foundation Exx[on]

The P[ro]gram for [the] Recital [will] consist of [w]orks and Hay[dn] played by [the] works by Grund[ell] by the [Ch]oir directed [by] Flav[io] des Pres[ton], Nel[son] by the Choir [of] England; by Gr[ant] by the Hon Col[lege] direction Charles [S]. performa[nce] given by organ; Mr. O'Brien, [or]pannied [by] eve Sag[e] Kibler, [on] acco[rd] English [Ch]ord. [It] be given Sunday [at] will begin [at] p.m.

Meetings/Lectures

Monday (November 20)

Third World Society Open Meeting, 8 p.m. in Room

Lecture: "The Theater for Baroque Opera and [Ba]roque Dra[ma]" win Barrett, 8:30 in K-J Aud.

Senior Project on Henri Michaux: Poems, Tations p.m. Root Art Center.

Religion

Saturday (November 18)

Newman Mass. Father Paul Drobin, 5:15 p[.m.] List Recital Hall.

Newman Mass. Father Paul Drobin, 9:30 a[.m.] the Chapel.

Hamilton College Chapel Service: The Re[v.] Jeffery Eaton, 11 a.m. in the Chapel.

Monday (November 20)

Newman Mass. Father Paul Drobin, 12 noon Chapel.

Christian Science Meeting, 5 p.m. in K-J.

Theater

Theater Department Production: Sam Shepard's "Tooth of Crime," Friday, Saturday, and Sunday at 8:30 p.m. in Minor Theater. Parental Guidence suggested.

The Tooth of Crime: Flying in the Face [of C]

by Barbara Berson

The Tooth of Crime doesn't present reality in a naturalistic way. As Hoss sings, it is "another fantasy, of the way things used to be, of the way they are." But, like all fantasies, this one does not exist in a vacuum. Tooth of Crime springs from, is a reaction to, a particular reality. The world the play creates is one extracted from the 50's, the 60's. But it is not just the seamy side that the Tooth of Crime brings to life.

Chris Walsh creates Hoss, who we know first as a Jagger-like star. Added to this layer is another; Hoss as a marker, a great one in the killing game, By the end of Act I, Walsh's Hoss is the product, a living though exaggerated proof of his era, the late 50's. He is defiant, proud of himself, and his image. Yet, at that point at which the play begins, he is yearning for a world he senses is beginning, a life that seems freer; the life of the gypsy killer. But such a life would not accept him nor could he quite accept that life. He's a marker, a trained killer. He is at once a proud exponent of his culture, and as this culture seems to be buckling under him, he is a victim of it. Hoss is no mindless victim, though. He knows what is happening, his era is ending, a new movement is beginning and he wants to join it. But he is trapped within his own time, his own image, trapped by the very culture which created him. Layer upon layer is added to him, rock and roller, marker, street kid, punk, a man.

This feeling of entrapment is made terrribly intense, at times stifling so, by Diane Klein's set. The circular design closes in on itself at every angle. As Hoss paces this set, his energy for a kill, for escape, practically explodes from him; the space Klein has created makes him a wild animal pacing his cage. With the audience almost completely encircling the stage, the feeling of an inescapable cage is strengthened. At any moment, Hoss will stride to the edge, as though to break through the invisible wall. But he can't.

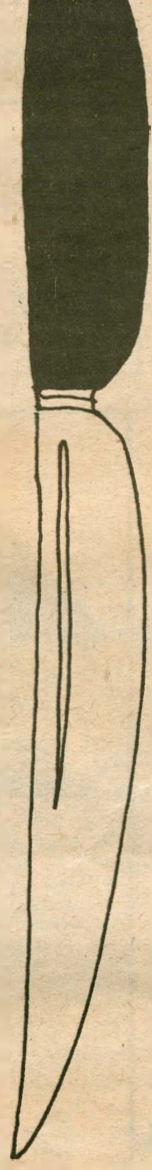
At the same time, the set reinforces Hoss's incredible violent power. He controls that space, with an energy that emanates like deadly rays to every point. Though trapped, he controls his space, and everyone who enters is.

The characters who participate in Hoss's world are, with one exception, like he, exponents of the same time. But unlike Hoss, they are not as vulnerable to it, thus not trapped by it. The double-bind Hoss lives out in Tooth of Crime , of being so steeped in and so pround of what he is, that when its basis collapses, so does he, does not effect the others--Becky Lou, Cheyenne, Star Man, Doc, Galactic Jack. The reason is that the characters haven't the wild stallion pride of Hoss. Without pride, they stand to lose nothing. If, like Hoss, they are victims, they are either unaware of it or try not to think about it.

Allan McCoullough, as Cheyenne, creates a man whose pride and strength we sense were once as commanding and defiant as Hoss. Now, his strength is repressed, his defiant pride has turned inward; he's "just playing the game."

As Doc, Hoss's drug supplier, David Pratt plays "the educated slave," to use Hoss's words. He is a servant, as is made comically clear when he serves a ridiculous amount of coke to Hoss, on a platter. The humor of this moment is made not simply in the image of a mountain of coke, but in Doc's delivery of it. Doc is a servant, but Pratt balances that part of Doc with that of a kindly old doctor. The combination is ironic and funny. At moments, particularly during his monologue, ther was a misdirected energy and focus, which might very well stem from Pratt's attempt to make Doc an old man. Thje impulse is a good one, but tends to block off some energy, and gets turned into a kind of dottiness instead.

Speaking of dottiness, Star Man, Hoss's "manager" by virtue of his astrological understanding, is one character we would expect it from. Instead, Tony Kelso renders him perfectly serious. Kelso's Star Man is surprisingly down to earth, in a very funny, ironic way, as he tries to calm an irate impatient Hoss, saying, "but ya gottta listen to management." There's an opposition in Star Man that's realized by Kelso. Balanced against his managerial character, is an eery, unearthly aura. The aura is no friendly one either. It is completely cold.



Coldness emanates fom Becky-Lou, Hoss's lover. Like Hoss, she comes from that culture which is crumbling. But, as played by Raene Rau, Becky has lost vulnerability; she won't fall, as will Hoss. That world, to which Hoss is inextricably bound, has demanded a more brutal initiation of Becky. So, though a part of it, it has made her hard, and taught her to accept anything, even a shift out of it, and into a new world.

Raus portrayal of Beckly is a difficult one. At her best, she conveys an icy disgust, when dealing with Hoss's uncertainty and desire to break out of the game. But such icyness, such hardness in general, is not consistently realized. An attempt at hardness often gets mistranslated into stiffness, and a discomfort. This is most obvious in an awkwardness of speech. The slang does not come naturally. Nor does the sensuality of Becky seemed relaxed consistently. The tension sensed in Becky is an important part of the character, but would be much sharper, were it balanced by an opposition of looseness, of sensuality. This balance happens during her song, which is a highlight of her performance. She uses her face wonderfully, making it at once inviting and frightening, like a manequin's face.

In her creation of a younger Becky, Rau is overwhelming in her openness and vulnerability. Her rape is her initiation into the brutal world Hoss inhabits, and is like a nightmare in its pain and loneliness.

David Breitbarth as Galactic Jack provides a good deal of the play's humor. A quick, stady be-bop rhythm, pimp garb, "running reds up and down the spine, feelin' fine." He's totally anesthetized and Breitbarth gives to Jack a sense of internal decay that's eating away at him.

The humor provided by Breitbarth's Jack is essential to this production, the humor of which is scattered and sparse. What humor there is takes the form of bitter irony, the kind at which we laugh in spite of ourselves. One of the only moments of genuinely cheerful humor is an outstanding moment of the production, when Hoss tells of the 'class war' outside of Bob's Big Boy, when he was a teenager. We sense that this was Hoss's initiation into the violent world he lives in. This was, we sense, his m[o]f greatest glory, and Walsh brings [ba]ck to that time, before spontaneo[us] violence was molded into s[ty]to calculated art. It is a beautiful m[o]s Hoss shakes off his slick marker [a]nd becomes the lighter, unselfcons[cio]et kid , proud of his street violenc[e] for "the gold," the territory, it w[as] ce for its own sake, for the sheer joy [of] his pure, untainted pride as he tells [a] y, draws us to him. We share his [m]en his joy. But no sooner are we tak[en] we are pushed away again, as H[os]s to the curent time. There's no [ho]e drawn from there.

There is, though, a sympath[y] growing. As Act I progresses, W[al]s Hoss into a deeper and deeper [re]n, almost a disintegration. The subtl[e] progression is remarkable. By t[he] f Act I, Hoss is completely drained. [In]r-nal monologue with his father is [th]e quiet sensitivity and honesty. W[e] in drawn to him. He is now most [al]e, and not even his image can pus[h] y. We are ready for Act II.

Crow is preformed by Tony G[a]A gypsy, a representative of that [wo]d. He has marked Hoss, and is re[al]ll him. Like Hoss, he is sharp, qui[ck]t. Unlike Hoss, there aren't th[re]y layers, that final vulnerability [is] g human. Unlike Hoss, Crow's h[as] bound to his image. He hasn't [a] pride in his time, his roots. His [is] a more frightening one. He is c[o]d-hearted, removed and analytica[l]'s most frightening is that this coldn[ess] vulnerability gives him ultima[te] overHoss, over anyone. He is [no]e human, but can wear humanity li[ke] he wears Hoss.

Goldwyn's Crow and Walsh's [ac]e dynamic, and sustain the kind of [in]y two fighting tigers would have. [Th]e-tensly aware of each other's [ev]e. But Crow does more than wat[ch]-itates, he masters Hoss. Next to [Ho]ss is totally vulnerable, completely [ex]d. What is most admirable about C[ro]s and Walsh's work together, is t[ha]w seems to master Hoss without [co]-promise in Walsh's character[iz]

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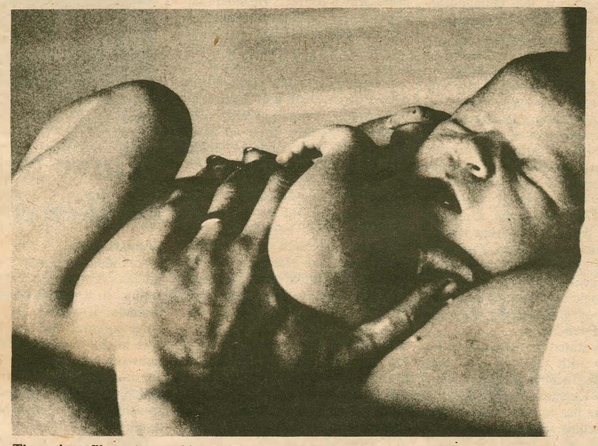


Three short films presented by the Women's Film Society this week are: *Rape Culture, Taking Our Bodies Back*, and *Birth Without Violence*. *Rape Culture* examines our society and in ways in which it perpetuates violence against women. *Taking Our Bodies Back* explores self-help possibilities for women. *Birth Without Violence* describes the famous Leboyer method of childbirth. Concepts such as soft lighting, warm bathing of the infants and stroking do induce normal breathing are revealed through the film. There will be showings both Sunday and Monday, check time listing.

Theater

Theater Department Production: Sam Shepard's "Tooth of Crime," Friday, Saturday, and Sunday at 8:30 p.m. in Minor Theater. Parental Guidence suggested.

The Tooth of Crime: Flying in the Face of Contempt

by Barbara Berson

The Tooth of Crime doesn't present reality in a naturalistic way. As Hoss sings, it is "another fantasy, of the way things used to be, of the way they are." But, like all fantasies, this one does not exist in a vacuum. Tooth of Crime springs from, is a reaction to, a particular reality. The world the play creates is one extracted from the 50's, the 60's. But it is not just the seamy side that the Tooth of Crime brings to life.

Chris Walsh creates Hoss, who we know first as a Jagger-like star. Added to this layer is another; Hoss as a marker, a great one in the killing game, By the end of Act I, Walsh's Hoss is the product, a living though exaggerated proof of his era, the late 50's. He is defiant, proud of himself, and his image. Yet, at that point at which the play begins, he is yearning for a world he senses is beginning, a life that seems freer; the life of the gypsy killer. But such a life would not accept him nor could he quite accept that life. He's a marker, a trained killer. He is at once a proud exponent of his culture, and as this culture seems to be buckling under him, he is a victim of it. Hoss is no mindless victim, though. He knows what is happening, his era is ending, a new movement is beginning and he wants to join it. But he is trapped within his own time, his own image, trapped by the very culture which created him. Layer upon layer is added to him, rock and roller, marker, street kid, punk, a man.

This feeling of entrapment is made terribly intense, at times stifling so, by Diane Klein's set. The circular design closes in on itself at every angle. As Hoss paces this set, his energy for a kill, for escape, practically explodes from him; the space Klein has created makes him a wild animal pacing his cage. With the audience almost completely encircling the stage, the feeling of an inescapable cage is strengthened. At any moment, Hoss will stride to the edge, as though to break through the invisible wall. But he can't.

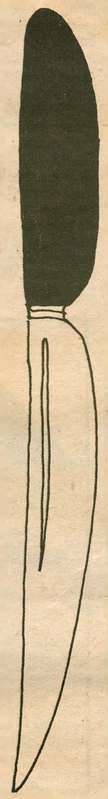
At the same time, the set reinforces Hoss's incredible violent power. He controls that space, with an energy that emanates like deadly rays to every point. Though trapped, he controls his space, and everyone who enters is.

The characters who participate in Hoss's world are, with one exception, like he, exponents of the same time. But unlike Hoss, they are not as vulnerable to it, thus not trapped by it. The double-bind Hoss lives out in Tooth of Crime , of being so steeped in and so pround of what he is, that when its basis collapses, so does he, does not effect the others--Becky Lou, Cheyenne, Star Man, Doc, Galactic Jack. The reason is that the characters haven't the wild stallion pride of Hoss. Without pride, they stand to lose nothing. If, like Hoss, they are victims, they are either unaware of it or try not to think about it.

Allan McCoullough, as Cheyenne, creates a man whose pride and strength we sense were once as commanding and defiant as Hoss. Now, his strength is repressed, his defiant pride has turned inward; he's "just playing the game."

As Doc, Hoss's drug supplier, David Pratt plays "the educated slave," to use Hoss's words. He is a servant, as is made comically clear when he serves a ridiculous amount of coke to Hoss, on a platter. The humor of this moment is made not simply in the image of a mountain of coke, but in Doc's delivery of it. Doc is a servant, but Pratt balances that part of Doc with that of a kindly old doctor. The combination is ironic and funny. At moments, particularly during his monologue, ther was a misdirected energy and focus, which might very well stem from Pratt's attempt to make Doc an old man. Thje impulse is a good one, but tends to block off some energy, and gets turned into a kind of dottiness instead.

Speaking of dottiness, Star Man, Hoss's "manager" by virtue of his astrological understanding, is one character we would expect it from. Instead, Tony Kelso renders him perfectly serious. Kelso's Star Man is surprisingly down to earth, in a very funny, ironic way, as he tries to calm an irate impatient Hoss, saying, "but ya gottta listen to management." There's an opposition in Star Man that's realized by Kelso. Balanced against his managerial character, is an eery, unearthly aura. The aura is no friendly one either. It is completely cold.



Coldness emanates fom Becky-Lou, Hoss's lover. Like Hoss, she comes from that culture which is crumbling. But, as played by Raene Rau, Becky has lost vulnerability; she won't fall, as will Hoss. That world, to which Hoss is inextricably bound, has demanded a more brutal initiation of Becky. So, though a part of it, it has made her hard, and taught her to accept anything, even a shift out of it, and into a new world.

Raus portrayal of Beckly is a difficult one. At her best, she conveys an icy disgust, when dealing with Hoss's uncertainty and desire to break out of the game. But such icyness, such hardness in general, is not consistently realized. An attempt at hardness often gets mistranslated into stiffness, and a discomfort. This is most obvious in an awkwardness of speech. The slang does not come naturally. Nor does the sensuality of Becky seemed relaxed consistently. The tension sensed in Becky is an important part of the character, but would be much sharper, were it balanced by an opposition of looseness, of sensuality. This balance happens during her song, which is a highlight of her performance. She uses her face wonderfully, making it at once inviting and frightening, like a manequin's face.

In her creation of a younger Becky, Rau is overwhelming in her openness and vulnerability. Her rape is her initiation into the brutal world Hoss inhabits, and is like a nightmare in its pain and loneliness.

David Breitbarth as Galactic Jack provides a good deal of the play's humor. A quick, stady be-bop rhythm, pimp garb, "running reds up and down the spine, feelin' fine." He's totally anesthetized and Breitbarth gives to Jack a sense of internal decay that's eating away at him.

The humor provided by Breitbarth's Jack is essential to this production, the humor of which is scattered and sparse. What humor there is takes the form of bitter irony, the kind at which we laugh in spite of ourselves. One of the only moments of genuinely cheerful humor is an outstanding moment of the production, when Hoss tells of the 'class war' outside of Bob's Big Boy, when he was a teenager: We sense that this was Hoss's initiation into the violent world he lives in. This was, we sense, his rom greatest glory, and Walsh brings lost to that time, before spontaneos, violence was molded into sill, calculated art. It is a beautiful mo Hoss shakes off his slick marker na becomes the lighter, unselfconscious kid , proud of his street violenc "the gold," the territory, it wa vi for its own sake, for the sheer jo of pure, untainted pride as he tells his draws us to him. We share his pride his joy. But no sooner are we take in we are pushed away again, as Hos r to the curent time. There's no oy drawn from there.

There is, though, a sympatly t growing. As Act I progresses, Walsh Hoss into a deeper and deeper chau almost a disintegration. The subtlty progression is remarkable. By tie Act I, Hoss is completely drained. His nal monologue with his father is dom quiet sensitivity and honesty. We are drawn to him. He is now most vuln and not even his image can push us We are ready for Act II.

Crow is preformed by Tony Gildw gypsy, a representative of that new He has marked Hoss, and is ready him. Like Hoss, he is sharp, quik, Unlike Hoss, there aren't those layers, that final vulnerability in human. Unlike Hoss, Crow's ha bound to his image. He hasn't that pride in his time, his roots. His tim more frightening one. He is cold, hearted, removed and analytical. most frightening is that this coldness a vulnerability gives him ultimate overHoss, over anyone. He is not human, but can wear humanity like a he wears Hoss.

Goldwyn's Crow and Walsh's He dynamic, and sustain the kind of sen two fighting tigers would have. They tensly aware of each other's every But Crow does more than watch, itates, he masters Hoss. Next to him is totally vulnerable, completely emo What is most admirable about Gold and Walsh's work together, is that seems to master Hoss without any promise in Walsh's characterizat Hoss. Hoss holds nothing back, but, as Crow sees early in the game, "a gestalt match figures suicide." Hoss, the total power in Act I, is simply weaker than Crow. He can't speak the new language Crow speaks. The gestalt match is the strongest indicator of this, and it is perhaps the strongest part of the play. Goldwyn wonderfully makes that strange language his, and conveys it completely.

The only problem in Goldwyn's Crow is a slight discomfort, which Goldwyn tries to overcome by forcing Crow. This forcing is conveyed in some unnecessary random movement, particularly in his song. His presence is always strong and striking, but particularly when he is less mobile. His energy is conveyed much more strongly when he wanders less.

The costumes, designed by Chris Craig, are, for the most part, well conceived. Hoss's especially is perfectly appropriate. It is organic, like a second skin, the skin of an animal, which remolds itself with Hoss's every move. Becky's costume is bazarre. But, while the concept is a good one, the actual costume doesn't seem well suited (pun unavoidable). The outfit doesn't contain, is not a part of her. I would like to see Crow in pants other than jeans, but the green shirt is striking for his physicality.

Aside from this, the costumes are well-designed, and sewn to professional perfection by Beth Franken. I commend a person who could actually put together suits of leather and velvet, which fit no less.

The performers and the band work together, and the songs are well performed. The band, Overhead Lifters, could be a bit more taut. The tension of the rhythms, essential in the play, get fuzzy at times.

The lighting, designed by Klein, matches in its precision and intensity, the tension of particular moments. The glaring light given to the match, the red to Hoss's "Cold Killer," and the eerie silhouette of Hoss at Act I's end, lent to the play's overall effect.

The staging of the Tooth of Crime is as taut as the story demands it be. Characters pace, circle their space. They never quite face each other, but more often angle towards or away from each other. There is suspicion, distrust, hate, as they stare out of the corners of their eyes.

On Wednesday and Thursday, November 29 and 30, 1978, Pulitzer Prize winning composer Karel Husa will visit the campus of Hamilton College in Clinton, new York. The highlight of the visit will be a concert of Husa's works Wednesday, November 29 in the College Chapel, beginning at 8:30 p.m. Husa's *Piano Sonata No. 2* will be performed by Mary Ann covert, who has recently recorded the work for Golden Crest Records. the Third String Quartet, for which the composer won the Pulitzer Prize, will be performed by the Madison Quartet, in residence at Colgate University.

Husa, born in Prague, Czecheslovakia in 1921, studied at the Prague consevatory and the Paris Conservatory, before coming to the United States in 1954. In that year he accepted a position on the faculty of Cornell University, where he is presently Kappa Alpha Professor of Music.

Husa's visit is part of a continuing effort to bring composers to the College. Sponsored by the Music Department of Hamilton College, the program is made possible through a grant from Meet the Composer statewide service program funded by New York State Council on the Arts, the Martha Baird Rockefeller Foundation, Exxon Corporation.

Karel Husa

There for this Sunday's Student Recital will be of works by Mozart, Lotti and Hindemith played by the Woodwind Trio, works by Grundman, and Hook played by the Choir and the Flute Trio directed by Flaver; works by Josquin-des Pr Ce, Nelhybel and Dahl played by the Choir directed by Charles Englar, Grieg and Vivaldi played by the Ithan College Orchestra under direction Charles Schneider. Three solo performances by Robert Kinkel on the organ, Barber, mezzo-soprano accompanied by Sagman, piano, and Paul Kibler on trumpet accompanied by Catherine English on harpsichord. The student concert to be given Friday in the College Chapel will begin at 8 p.m.

Meetings/Lectures

Monday (November 20)

Third World Society Open Meeting, 8 p.m. Room 107.

Lecture: "The Theater for Baroque Opera and Hc Drama." Prof. Edwin Barrett, 8:30 in K-J Aud.

Senior Project on Henri Michaux: Poems, rations, and slides, 9 p.m. Root Art Center.

Religion

Saturday (November 18)

Newman Mass. Father Paul Drobin, 5:15 pm List Recital Hall.

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Hamilton College Chapel Service: The Reer Jeffery Eaton, 11 a.m. in the Chapel.

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Newman Mass. Father Paul Drobin, 12 noorin Chapel.

Christian Science Meeting, 5 p.m. in K-J.

Stale Note Ends Concert

Music

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Jazz Concert: The Impulse Jazz Sextet, 9 p.m. in the Chapel.

Sunday (November 19)

Student Recital: Open, 3 p.m. in Chapel.

by Larry deLong

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The opening piece was the overture from Smetana's opera *The Bartered Bride*, a light curtain raiser. No harm in that, of course; after all, the purpose of an operatic overture is to get things started, and this it did. Jackson flashed his awesome smile and danced around his podium to the Czech pseudo-folk tunes that the work consists of.

The second selection was written by the French musician Edouard Lalo, a contemporary of Smetena. Lali is usually grouped with Gounodi: the two are described most often as a pair of major minor French Romantic composers. The middle of the nineteenth century was not exactly a high point of Gallic musicianship, and these two are perhaps the best of what the period produced.

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I had prepared myself for grand things in the second half of the concert. Last year the Rochester Philharmonic had performed Richard Strauss's tone poem *Also Sprach Zarathustra* with enormous success. I looked forward to hearing their interpretation of one of the earliest manifestations of the same genre, *Symphonie Fantastique* of Berlioz.

It was not what I had expected. Perhaps the orchestra was fed up with the acoustics and the extra added audio attractions, but their minds were not on Berlioz, whatever the reason. It became obvious that Jackson found it necessary to direct his attention toward the orchestra rather than his theatrics.

Something was missing here. The energy that had caught up the audience in the Smetana was gone. The players insisted on remaining steadfastly behind Jackson's beat, and no amount of grinning or bouncing or even baton swirling would get them to wake up. A very great pity.

Although the Alumni Gymnasium hasn't the finest of acoustics, it is a very great treat to be able to sit so close to the performers. This alone made up for many of the less than wonderful aspects of this "auditorium." Also, perhaps I have been rather harsh on Jackson and the RPO: it is because I have heard them do better. Perhaps next year.

Boss Proves It All Night

by Brad Auerbach

For two years, painful legal complications had kept him out of the studio and off the concert trail. Once the litigation was complete, Bruce Springsteen hit the road with a vengeance. Literally racing across the country, he has brought his electrifying stage presence to nearly every concert hall in the country. It all started at the beginning of the summer, and it should continue until January. Springsteen and his E Street Band have been honing their style to razor sharp performance.

And in the quick of night,
They reach for their moment
And they try to make an honest stand

The audience response at Springsteen's Utica performance this past Tuesday attested to the stream of praise he has left in his wake. Even the skeptics were convinced: Springsteen live in concert is an intense experience. Unlike nearly all other artists, he is able to transmit intact the urgency of his lyrics and music. Whether it be the churning "Born To Run" or the melancholy "Racing In The Streets," the audience is drawn into the artist's world.

In Utica "Badlands," the theme of the tour, was relegated from its usual lead-off position to follow-up for the surprise Buddy Holly classic "Rave On." It probably was not a good choice; the crowd didn't explode until Springsteen's searing guitar solo in "Badlands." The sound system was incredibly loud, and Springsteen as usual amplified his solo to the threshold.

It was only 8:30, the audience would not be homeward bound until after midnight.

Someday girl, I don't know when, we're gonna get to that place
Where we'll walk in the sun
But till then...

The Utica concert differed a bit from the Ithaca concert a week earlier. The former included only one unrecorded song, "Point Blank." The tune is about the helplessness of being up against the wall, locked into one's job and unable to break loose. The Ithaca date also included "Independence Day," which deals with the joy and sorrow involved when one finally packs up and leaves the ties that bind.

The street, the night and love are Springsteen's recurrent themes. The two songs he performs best are indicative of these themes: "Prove It All Night" and "Because The Night." Each song is marked by a gentle musical introduction which segues into a powerful guitar solo. The crescendo solo during "Prove It All Night" was the most potent part of the Ithaca concert, so much so that Springsteen hurled his guitar into the air as the song ended. Pete Townshend would have been proud.

Patti Smith's version of "Because The Night" pales in the flash of the author's version.

Strangers from the city call my baby's number and they bring her toys,
When I come knocking, she smiles pretty,
she knows I wanna be Candy's boy

Whether they be spirits in the night or pictures of heroes on her wall, Springsteen holds little esteem for other men who brighten his 'baby's eyes.' In "Thunder Road" he lets the girl know that he is the best for her, but *she'll* have to take that long walk from her front porch to his front seat. In concert, the crowd is understandably able to sing the lyrics when Springsteen holds out the microphone to them.

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The now-famous medley of Holly's "Not Fade Away" and Springsteen's "She's The One" was given new life when Springsteen added new lyrics to Holly's tune.

As the concert continued the tension increased. Leaping into the audience, perching himself on the speaker columns and climbing behind Max Weinberg's drum set, Springsteen whipped the crowd into a basic frenzy. It sounds like a cliche, but if you were there you know...

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Student Recital: Open, 3 p.m. in Chapel.

...Contempt

Hoss. Hoss holds nothing back, but, as Crow sees early in the game, "a gestalt match figures suicide." Hoss, the total power in Act I, is simply weaker than Crow. He can't speak the new language Crow speaks. The gestalt match is the strongest indicator of this, and it is perhaps the strongest part of the play. Goldwyn wonderfully makes that strange language his, and conveys it completely.

The only problem in Goldwyn's Crow is a slight discomfort, which Goldwyn tries to overcome by forcing Crow. This forcing is conveyed in some unnecessary random movement, particularly in his song. His presence is always strong and striking, but particularly when he is less mobile. His energy is conveyed much more strongly when he wanders less.

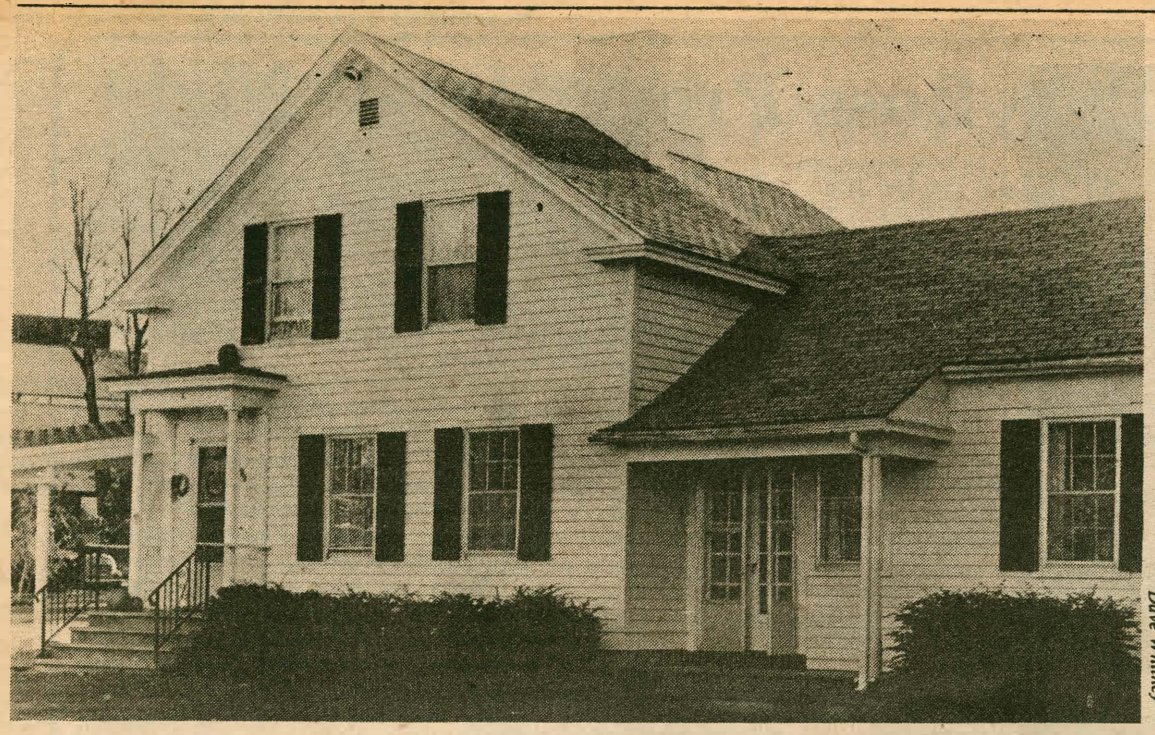
The costumes, designed by Chris Craig, are, for the most part, well conceived. Hoss's especially is perfectly appropriate. It is organic, like a second skin, the skin of an animal, which remolds itself with Hoss's every move. Becky's costume is bazarre. But, while the concept is a good one, the actual costume doesn't seem well suited (pun unavoidable). The outfit doesn't contain, is not a part of her. I would like to see Crow in pants other than jeans, but the green shirt is striking for his physicality.

Aside from this, the costumes are well-designed, and sewn to professional perfection by Beth Franken. I commend a person who could actually put together suits of leather and velvet, which fit no less.

The performers and the band work together, and the songs are well performed. The band, Overhead Lifters, could be a bit more taut. The tension of the rhythms, essential in the play, get fuzzy at times.

The lighting, designed by Klein, matches in its precision and intensity, the tension of particular moments. The glaring light given to the match, the red to Hoss's "Cold Killer," and the eerie silhouette of Hoss at Act I's end, lent to the play's overall effect.

The staging of the Tooth of Crime is as taut as the story demands it be. Characters pace, circle their space. They never quite face each other, but more often angle towards or away from each other. There is suspicion, distrust, hate, as they stare out of the corners of their eyes.

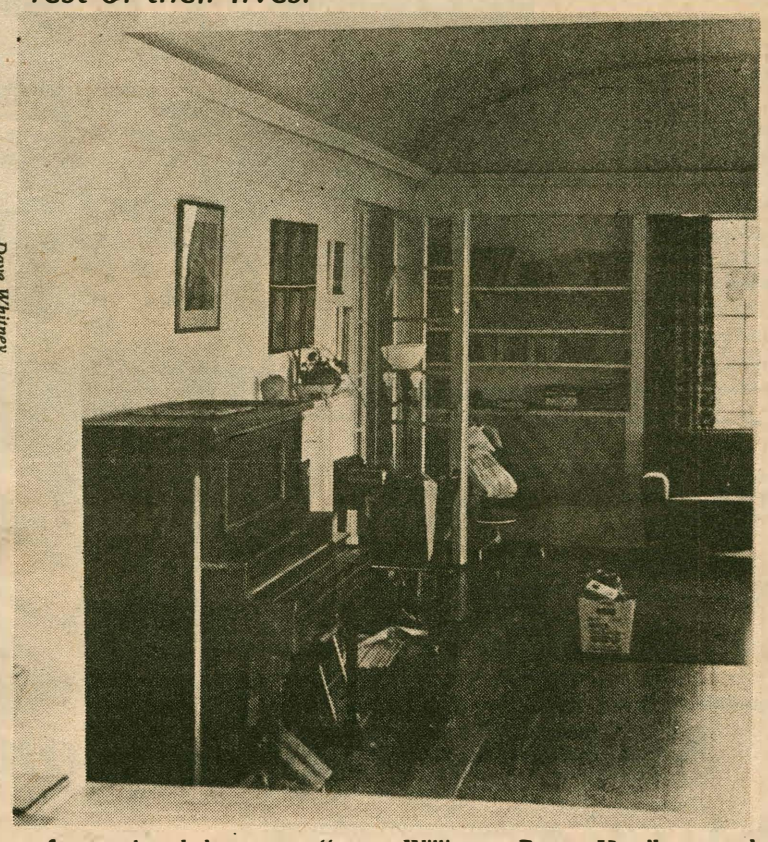


Dave Whitney

The ABC house, left, and an inside view.

ABC For A Better Chance

Removed from their homes, the ABC kids come from so-called "targetted areas" all over the country. In Clinton, they attend the highschool and become a part of this small community. But most important, this experience will become an asset tothe members of the program for the rest of their lives.



by Rick Parrott

"I think I'm better off here," says Luis Nicott, a skilled trumpet player who will soon be engaging in a state-wide musical talent competition.

"The study atmosphere is a lot better here than at home," says Rob McGriff, high school basketball ace who is thinking of a career as a pilot for a commercial airline, perhaps after a tour of duty in the Air Force.

Does Anthony Alleyene, whose main interest right now is the study of sociology, think of himself as an aspiring social problem solver? "You could say that," he says, although he finds a job which might allow him to utilize his artistic talents tempting also.

What do these students, all high school seniors, have in common? They are all involved in a program known as A Better Chance (ABC) and currently live in a house adjacent to the Hamilton campus and attend school at Clinton Central High.

ABC began here six years ago as a program designed to help out high school age young men who, despite a socially disadvantaged background, have proven that they have the academic motivation, the emotional stability, and the leadership potential to pursue a more challenging intellectual and academic career than they might have had in their previous schools. The present house consists of nine students (three each from the tenth, eleventh, and twelfth grades), the resident director and his family, and two counselors.

Aiming at the Center

The selection process is one of picking kids from so-called —targetted areas," mostly concentrated in the Northeastern cities such as New York City, Philadelphia, Cleveland, Pittsburgh, Columbus, and Washington, D.C.

Students are recommended through a high school guidance counselor, church figure, coach, or some other person who feels a young man might benefit by the system. As mentioned before, the candidate must display potential in all areas and then is put up for selection by a regional committee, which interviews the prospective candidates and reviews their grades and scores on standardized tests.

Selected candidates are then placed at an ABC house in their region such as the one here at Hamilton.

The present director of ABC is Richard Hunt, a social studies and remedial reading teacher and coach in three sports at Clinton Junior High. Hunt became the resident director this September and had no particular prior experience in the field of social work. "I was just approached by a colleague at Clinton Junior High and was asked to be director," he recalls. The decision to take the job was a tough one, but Hunt finally decided that he and his wife could see the great value of the program, and felt the job was for him.

What does Hunt see as the biggest influence the program can have on the lives of the students involved in ABC? "One of the most important things to be accomplished is placement and success at a four year college," Hunt answers, mentioning such prestegious institutions as Williams, Trinity, Hobart, and Hamilton as some of the schools which students have attended on graduation from Clinton Central. "We're quite proud of our record," Hunt says.

Helping, Sharing

He went on to say, "Our students fulfill their potential here, and they become successful themselves, and help each other." In an achievement oriented environment, Hunt added, "Students can see the value in the hard work they put in," and can eventually, in his view, "make a good contribution to society."

The keys to the success of Hamilton's program rests on the tremendous assistance given the house by the tutors from Hamilton. A total of nine tutors currently are involved with the house and lend students a hand in Biology, Math, English, Spanish, and other subjects. Hunt finds the work of the tutors fabulous. "I can't say enough about them, they're so terrific," said Hunt.

The setting of Clinton for the house is also seen by Hunt as a plus for the program. "It's an advantage because it's much better than where they come from, (referring to the inner-city backgrounds of many of the students) and that's part of what they're here for," Hunt commented.

The third key to a successfull program lies in the ability of the resident counselors in the house. "We look for someone who is willing to sacrifice a lot of his free time and even some of his social life to the kids." The demands on the students' times because of the amount of supervisory work necessary are so great that Hunt recommends students only take on a job for one year.

Doug Hamilton '79, is one such student who finds the challenge of being a counselor well worth the effort. "I just get a feeling of satisfaction," says Hamilton, who has done tutoring work in the past and worked in other social programs, including a stint at Marcy State Hospital. He continues, "I went to a prep school where the kids didn't seem to care about their education." He finds the contrasting seriousness and dedication on the part of the students here very encouraging.

Although Hamilton found some personality conflicts at first between him and the students because of their divergent social backgrounds, he says these have been resolved. "When conflicts arise, I just say 'hey, we're both people' and then try to make it run smoothly," says Hamilton.

While the ABC students interviewed did indeed seem to be very happy with their current setup, Luis Nicott says he and some of the kids in the program were a little hesitant about enrolling in the ABC program at first. "They thought of it as a place they wouldn't like or as a place for 'brains'."

There is also a problem with the great change in culture between the city-oriented environment and the more sequestered area of Clinton. "We try to get them to leave their home life back at home," says Hamilton but even he admits that as far as cultural changes go, "you just can't avoid it."

When the students were asked about making a comparison of their home life with life in Clinton, they all commented that they missed the surroundings of home, family, and close friends they left behind, as well as the nightlife of the city.

Nevertheless, all students interviewed found that, on the whole, the change from urban life to the country was well worth it. Anthony Alleyene finds the quiet green surroundings of Clinton appealing and says "you can do things here you've never had an opportunity to do like playing tennis and going cross country skiing."

No City Lights

Luis Nicott comments, "I can easily find the time to work. The atmosphere is less distracting than the city." Rob McGriff agreed, noting that the Clinton atmosphere was much easier to study in than the city and that the academics and education at Clinton Central were superior to anything he might have received at home. In Camden, N.J., where he went to school previously, "we went to school to have fun. It was anything we wanted it to be."

Nicott, Aleyene, and McGriff do indeed take their work seriously and are academically ambitious. When one asks them what schools they are thinking of applying to they mention top-notch schools like Williams, Penn, Hamilton, and Cornell or schools which apply to their direct field of interest as in the case of Nicott, who will be applying to Rochester and Syracuse because of the the music departments.

The three seniors are also examples of the wide variety of talents exhibited by many of the ABC students. Alleyene is artistically inclined and has had some of his work displayed in exhibitions. He does not cross out a career as a fashion designer or commercial artist, but feels that the big decision will have to wait until college. "Basically, I want something steady where I can feel secure and know where the money's coming from," he says.

Luis, the musician, hopes to someday teach music on the college or secondary school level, but he also finds the idea of leading his own orchestra as a conductor intriguing.

As for Rob McGriff, a key player in the Clinton Central High School basketball team which placed second in the state tournament with a 23-1 record, he is currently undecided upon a career but leans in the direction of working as a pilot for a commercial airline, although he would like to gain the experience required for the job by joining the Air Force for a short time. McGriff invites anyone interested in "some excellent high school ball, to come and check out a few games."

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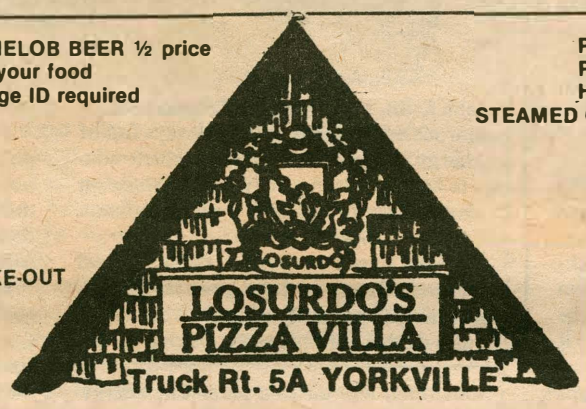

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Classified ads

NOTICE

ACT FAST: Monday is your last chance to get 15 percent off the price of any item in the Eastern Mountain Sports Catalogue. Great prices available on X-Country and Down Hill ski equipment, parkas, vests, and lots of other paraphenalia. To order, come to the Outing Club room in the basement of Benedict, this Monday, Nov. 20, between 7:00 and 8:30. Catalogues and order blanks are available.

FOR SALE

New York Times Subscriptions— $2.50 for rest of semester, M-S, or Sundays only. Wks. & Sun.: $5.00. Subscriptions become effective after vacation. Call Brad Coryell (4152) or Frank Brennan (7322).

FOR SALE! X-Country skis. Lowest prices on Lovett fiberglass X-Country skis. Skis normally $85.00, now on sale for only $60.00. All skis brand new and unmounted. Complete packages available. Contact: Marc Randolph, Mac. 304 859-4282 or x4928.

COMPLETE MONY BACK GUARANTEE. Try Shaklee Nutrition Plan faithfully for thirty days. If you don't feel the results: better health, more energy (and you are the judge of the results), I will happily refund your money. 10 percent discount for students. Make this the first winter you don't sniffle and cough your way through. Contact Nancy Gottlieb, B27, at x4528.

FOR SALE: Jukebox. Good Sound, Good Condition. Good Price. Call 859-4460 or write Box 97.

LOST

LOST: microsonic wrist watch. Lost Saturday at football game. If found, call Mrs. Morecroft 339-2172.

LOST: a basically green (with red checks) umbrella of essential importance to me. If found *please* return to Mary Poppins at x4324 or roommate Sue Grossman.

PERSONALS

Hey Bettie, Eddie, and Teddy,
Are you "Ready?"!
Freddie

Hi Mom and Dad, Sheri, Terry, Beth, Waldo, and Speedy. See ya soon!

SENIORS: There are two cats that need homes. One is an orange male, and the other is a mostly white cat. Contact the Humane Society, x4127.

Betsy,
Gobble. Gobble. Gobble. Say Hi to the Turkey.

The Debate Rages On

continued from page 1

Rights Amendment," she argued.

Schlafly then made her constructive, starting off by likening the recent congressional extention of the period granted for ratification of ERA to a football game. Those who wanted the extention, she claimed, were losing, so they asked for a "fifth quarter." "And only *they* are allowed to carry the ball," she added. Schlafly stated that ERA does not have the support of the people, and as evidence, brought up two recent ERA setbacks in Florida and Nevada. In Nevada, she claimed, there was pressure from the federal government to ratify an advisory referendum. It was defeated by a two-to-one margin. In Florida, a vote on a state ERA (dubbed the "Little ERA"), which was also to serve as an advisory referendum on the national amendment, was defeated by 60 percent of the voters.

She attacked De Crow's call for a boycott on the grounds that it would "hurt innocent workers....by taking money out of their state." Schlafly reiterated what she stated at her news conference, that Section Two of the Equal Rights Amendment would take away rights from women, such as draft exemption. She said, "ERA does not put the word 'women' in the Constitution...it puts 'sex' in the Constitution." ERA, she further contended, would eliminate single sex colleges, fraternities, sororities, and various other "single-sex activities." "The amendment would also do away with the right of a wife to be supported by her husband," she added.

De Crow Shook Book

Karen De Crow followed with her rebuttal. The crowd was predominantly composed of supporters of the Equal Rights Amendment, and gave De Crow support through cheers and applause. Schlafly did, however, have a smaller, yet enthusiastic entourage. In reference to Schlafly's analogy, De Crow said, "Equal rights for women is not like a football game," which met with audience approval. She pointed out that 18 of the 26 amendments to the Constitution had no time limits set. ERA, she declared, will take as long a time as is needed to ratify it. De Crow countered Schlafly's assertion that a state can rescind its ratification of an amendment, which three have already done. She argued that court cases have decided that a state's decision cannot be changed after its legislature has ratified it. She commented that it isn't surprising that some states have not ratified ERA, because they did not ratify the women's suffrage or the civil rights ammendments either. De Crow declared that it is "unfair to draft men simply because they are men...Nothing can be more man-hating than to say, 'You go get killed and I'll get the telegram.'"

Schlafly followed De Crow's rebutal. She contended that there *was* a time limit put on ratification of ERA, and that the matter of decision by state legislatures' votes on constitutional amendments has never been before the courts. There is a difference, said Schlafly, between the problems of black Americans and those of American women. American women, she asserted, are much better off than blacks. After she concluded her remarks, the floor was then opened for questions.

Answered Questions

On the matter of single-sex colleges, De Crow felt that single-sex colleges should not be allowed to receive federal funds. Schlafly felt that there should not be forced co-education at all levels of education, including the public schools. She declared, "We should not all be forcd into the unisex mold!"

Much of the discussion centered around the question of protective labor laws for women. De Crow contended that such laws should be eliminated, since men also need protection. Schlafly argued that if these laws are eliminated, the women will lose their protection and the men will not gain any at all. Schlafly repeatedly stated that the election of anti-ERA legislators proves that the amendment lacks popular support. She also felt that affirmative-action programs are giving women jobs at the expense of better qualified men.

After the debate, several people in attendance commented on the event. Virginia Brown, of the Whitesboro Taxpayers' Association asked, "How are they (ERA supporters) going to make me free?", and objected to the federal funding of abortion.

Corrections

At a reception at the Women's Center, Robert Willis and Capt. Tom Christiansen, human relations instructors at Griffiss Air Force base, said they were on a "fact-finding mission." Willis said that they deal with problems of women in the military. Christiansen said, "Both speakers made references to the military, but neither had correct facts, for example, it was brought up that 20 percent of the women in the military are pregnant. The military kept coming up in terms of combat situations, yet they were not military experts."

Lory Newmyer '80 of the Women's Center Steering Committee thought the debate was well presented, and said that both women were articulate. She stated, "Schlafly was articulate, yet often avoided issues. De Crow attacked the issues directly. I feel the same way as I did before, yet I feel I now understand my position better." Newmyer felt that Schlafly exuded a "prim, Victorian image...she's stuck on being a privileged American woman." Newmyer reported that when a student asked Schlafly about the draft, Schlafly called it "uncivilized", and pointed out that "the Communists draft women".

Tom Livingston

E.R.A. proponent De Crow, left, and Schlafly.

A Tale of Two Women

continued from page 1

area,where she worked for candidates on the local, state, and national level. She was a delegate to the 1956, 1960, and 1964 GOP conventions and it was during the 1964 campaign (in which she was a key supporter of the candidacy of Barry Goldwater) that she first came to true national prominence with her book, *A Choice, Not An Echo*, which was an endorsement of Goldwater and his policies. Recently she has again come into the political spotlight with her opposition to the ERA as well as other issues like abortion, and gay rights.

She still publishes her newsletter, broadcasts on "Spectrum" for CBS radio network, and has published several other works on politics and national defense. She has testified before many of the state legislatures which defeated ERA and has often debated the issue with numerous supporters of ERA and women's liberation.

The resurgence of Schlafly to national attention coincides with what many political analysys feel is a new conservative trend which is sweeping the country. Schlafly, when interviewed here at Hamilton, said she thought that the GOP gains in the Congress, and in the state governorships were key indicators of this trend, especially the two votes in ERA referendums in Nevada and Florida which both went against the Amendment, votes which she described as "smashing defeats and clear indications that the people of this country don't want ERA."

Karen DeCrow disagrees with this proposition. She commented that while she did agree that the rightward shift in American politics might be exemplified in issues like tax cutting, she still thinks "there is a notable exception to this trend and that is the women's movement's support for ERA." DeCrow's involvement with feminism and ERA goes back to the late 1960's when she joined the Women's Liberation Movement, then headed by Betty Freidan. DeCrow was an instrumental leader in the National Organization for Women(NOW) which she joined in 1969, and she rose through the ranks of the group to become President in 1974, her tenure lasting until April of 1977. DeCrow was also involved with a host of other social activist committees and political task forces such as the Gay Rights National Lobby and the Coalition Against Racism. She has toured the world lecturing in such countries as Finland, Greece and the Soviet Union on the subject of women's rights. She is presently a lawyer in the Syracuse area and has been author and editor of several books and publications on sexual equality for females.

DeCrow feels that ERA will eventually succeed because the people of the U.S. will "decide that the pasage of ERA is something that we all need regardless of sex." While Schlafly believes that ERA could potentially do much damage to the social structure of the country because it may encourage "a bigger shift of control to the federal government over issues like marriage and divorce laws," DeCrow counters with the argument that when social inequalities between men and women are removed, our social structure can only become stronger. As for the fear on the part of anti-ERA proponents that ERA will contribute to the breakup and disintegration of the family structure by encouraging divorce, DeCrow said, "I'm not enough of a cynic to believe that the thing which is keeping husbands at home right now is inequality."

No Classification

Neither DeCrow nor Schlafly agree that they're as classifiable as being liberal or conservative as has often been done by the media. Schlafly says, "I don't like labels and I don't feel you can judge a person's views by political stereotypes," and DeCrow noted, "I've always been labeled and perceived as a liberal, but on many matters such as fiscal ones I'm conservative."

Speaking further on their opinions on the political outlook in America today DeCrow noted with dissatisfaction the dearth of women who hold office especially on the federal level; "the surge was there six years ago or so and on the state and local level they've (the number) gone up. But, our granddaughters still won't believe how few there were." Schlafly did not comment on the numbers situation but instead noted that the women elected "were our kind of women against ERA." Schlafly added that the party control of the GOP would be better off in the hands of politicians of the Goldwater-Reagan persuasion (who would, in her opinion, have better success on the national level because they "would appeal to the true convictions of the people") rather than the present "liberal Republican Establishment"

DeCrow and Schlafly were asked what they thought the hardest question they had encountered in their political travels was. DeCrow said "It's hardest to explain to people why a country that is 200 years old and is supposed to symbolize democracy to the world has failed to give women total equality," while Schlafly found it difficult to figure out "why the ERA is being rammed down our throats by the federal government," noting that she deeply resented the use of taxpayers' money in support of the issue. She cited examples of the Federal edict to government employees to vote pro-ERA in Nevada and the amount of time being spent on lobbying for the amendment by various members of the White House.

Their Beginnings

On matters other than ERA, both women reflected on their beginnings and futures in politics. "I joined the movement initially because I just wanted equal pay for equal work, but I later discovered that that was just the tip of the iceberg in the women's movement," said DeCrow. Schlafly admitted that the process of going from ordinary citizen to prominence as a political figure "involves many personal sacrifices" but that these sacrifices "simply become necessary when one enters a position of leadership."

Neither woman would admit to any concrete political aspirations, a run for Senate or Representative, for example. Instead, both felt that they had achieved as effective voices on issues as they cared for at the time being. DeCrow said, "I think being president of NOW gave me the most amount of input I wanted and at the present I may be better off on the outside pushing inward for reform."

Finally, both women were asked by a reporter from the Utica paper about whether or not conflicts over issues like ERA ever created a personal animosity between the two women away from the debate floor. Laughing, both answered with an emphatic "No." Schlafly jokingly said, "That's a perfect example of prejudice on the part of you men of the news media." DeCrow (when the reporter pressed further and asked how the two women like travelling together) said that it was the first time she had ever been asked what it was like to share a room with Phyllis Schlafly, and both ladies seemed to find the whole affair very amusing.

ERA

Should Congress ratify this controversial amendment? Phyllis Schlafly, conservative writer says no. Karen De Crow, feminist activist, says yes. Here are their arguments as set forth in the chapel debate Wednesday.

A Constitutional Question

by Douglas Sgarro

The Equal Rights Amendment was first introduced in 1923, and has been subsequently introduced in every Congress since. On October 12, 1971, the House finally passed H.J. Res. 208, embodying the E.R.A.. The resolution was approved by the Senate and immediately submitted to the States for ratification. The resolution required that 3/4 or 38 of the states must ratify the amendment by March 22, 1979, seven years from the date of approval by Congress.

However, due to a succession of recent defeats, it became apparent that the only hope for the E.R.A. was a Congressional extension of the seven year time limit for ratification. Last month, behind the support of Senator Edward Kennedy, that extension became a reality.

The text of the E.R.A. reads as follows: "Sec. 1., Equality of rights under the law shall not be denied or abridged by the United States or by any state on account of sex.

"Sec. 2., The Congress shall have power to enforce by appropriate legislation the provisions of the Article.

"Sec. 3., This amendment shall take effect two years after the date of ratification."

The effects of the E.R.A. are constantly debated. The implications of the bill depend largely on the interpretor. Questions concerning the eligibility of women for military conscription, restriction of females from combat, and the effect of the bill on money and divorce matters remain unanswered.

Proponents of the E.R.A. believe that the bill merely guarantees the inalienable rights of women. "The amendment," stated Senator Birch Bayh, "requires that the federal government and all state and local governments treat each person, male and female, as an individual." "The Equal Rights Amendment," stated Elizabeth L. Chittick, President of the National Woman's Party, "is an issue of equality under the law."

Opponents, quite naturally, differ in opinion. "The E.R.A. is unrealistic because it constitutes an effort to convert men and women into identical beings...", stated former Senator Sam Ervin, "...The Amendment imperils the welfare of wives and mothers and their children and the highest interestsof society."

the notes

ALUMNI COUNCIL SEEKS SUGGESTIONS

The New Areas Committee of the Alumni Council is seeking new ways in which the Council might serve the Community. Any ideas should be sent to the Alumni Council c/o The Spectator, Box 83.

LAW SCHOOL VISITS

Georgetown University Law Center has rescheduled its on-campus visit for Monday, November 20 from 11:30 a.m. to 4:30 p.m. Students who were originally on the schedule should call Career Center for reappointment. Other interested students may also contact Career Center for an interview time.

Two Law Schools coming after Thanksgiving Vacation are:
Wednesday, November 29 Columbia U. Law 2-4 p.m.
Thursday, November 30 U. Of Virginia Law 9-11:30

Interested seniors should contact Career Center for an appointment. Undergraduates invited to join group sessions.

KIRKLAND ENDOWMENT DISCUSSION

There will be a meeting on Sunday Nov. 19th at 1 p.m. in the Red Pit, sponsored by the Advisory Committee for the Kirkland Endowment. The purpose of the meeting is to get suggestions for how to spend the endowment. If you have ideas about how this money can be used to improve life on the Hill, please come and share your ideas with other interested students.

blurbs

HENRI MICHAUX—FRENCH WRITER AND ARTIST

The French Club presents an evening of the visionary Henri Michaux. Campus celebrities will read poems in French, each followed by Molly Secrest's Senior Project translations. Slides of Michaux's art make this a multi-media event. Reception to follow. Monday, November 20 at 9:00 in the Root Art Center.

ADLER CONFERENCE REPORT

Copies of the 1978 Adler Conference report will be on reserve in the Burke Library beginning Saturday, November 18.

TENURE PANELS

The Student Tenure Committee is now conducting interviews concerning the tenure application of David Gray. After Thanksgiving, panels will be considering Orest Subtelny and Carol Bellini-Sharp. Students can meet with the panels during the evening for brief and confidential interviews. Please contact Bill Brancard or Steve Starnes to arrange a convenient time.

STUDENT COURSE EVALUATIONS

The student course evaluation questionaires will be distributed this year via campus mail. We encourage all students to take a responsible and serious attitude towards thses mailings and would appreciate your opinions on the course offerings for Fall '78 term.

SKI CLUB

Final registration for the '78-'79 Hamilton Ski Club will be *today*, Friday, Nov. 17 in the B.C.C. Hub between 7:30 and 9:30 .m. This is your last chance to join in the most thrilling of all visceral experiences known to mankind. Make checks payable to: Hamilton Ski Club. For further information, call: Ken, x7145.

ADMISSIONS MATERIALS

All students interested in returning to their high schools to give out information about Hamilton should stop by the Admission Office to pick up materials before Tuesday.

WASHINGTON INTERNSHIP

The Carnegie Endowment for International Peace has an intern program in Washington for six months, starting July, 1979. Interns are assigned to *Foreign Policy* or to the Arms Control Association or to the Endowment. Applicants should have done work in international relations.

Deadline February 1, 1979.

SUNY ALBANY GRAD PROGRAMS

The Dean of SUNY Albany Graduate Programs will be interviewing on campus on Wednesday, November 29 from 10-12 a.m. He will be prepared to discuss programs in Social Welfare, Criminal Justice, Business, Education, as well as other Arts and Sciences programs. Please call Career Center x7346 for an appointment or stop by the office.

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The Landmark Tavern

by Tasha Panarites

Variety is the spice of life. To spice up this food column, the following review shall cater to more expensive tastes. For a total educational experience, one ought to step beyond the $2.25 pastrami sandwich. In so doing the Hamilton student may glean the monetary rewards that his or her diploma affords.

Last Saturday night I had the opportunity to dine in the swinging hotspot of Bouckville, New York. Lest an implication of inferiority preside, let me emphasize that this sleepy town boasts one of the finest eating establishments in the areas. The decor provides a pleasant journey back to early America. In fact, the china matches the wallpaper and curtains. The Landmark Tavern is located on Route 20, achieved by turning right after following Route 12B South.

The Landmark Tavern specializes in meat and seafood dinners. The most expensive item on the menu is Filet Mignon at $9.95. One of the attractions of the menu is that all dinners include hot bread, an appetizer (tomato juice, Shrimp Cocktail or Soup of the Day), a hefty salad (almost a meal in itself with excellent house dressing), vegetable of the day and choice of baked potato or French Fries.

Among us, the favorites were New York Strip ($9.75) and Junior Strip ($6.95) steaks. They were cooked appropriately to request. Pork Chops ($5.95) were pronounced tasty, something I consider a rarity in restaurants.

For $7.95 one may indulge in Roast Long Island Duck. Though it sported an Orange Rum Sauce in place of cognac, the duck was cooked to a delicious crispness. In other fowl, the menu offers Baked Chicken at $4.95.

The Stuffed Flounder ($6.95) turned out to be one of the most skilled efforts ever concocted. An extremely palatable yet light dinner.

If you cannot decide between meat or fish, you may order a combination of the two: either Beef Kebab and Shrimp or Beef Kebab and Scallops, both at $7.95. Though the Beef Kebab included satisfying chunks of beef with green pepper and onion, the scallops were the size of mini-marshmallows. I'd recommend staying with a completely meat or seafood dinner.

Desserts include an assortment of parfaits, chesecake, Bavarian cream pie and rice pudding. The Bavarian cream pie pleased the most sophisticated Parisian palate. Praline and chocolate parfaits did impressive justice to plain ice cream.

The service was excellent: drinks, appetizers and entrees appeared within moments of each other. The cost of cocktails, dinner drinks, entrees, dessert and coffee amounted to less than $12 per person. The Landmark Tavern ought to be one of your next gastronomical indulgences.

The restaurants reviewed in this column are rated five stars to none. Price, cuisine, service and atmosphere determine the rating the restaurant will receive. One star signifies edible, two stars mediocre, three good, four very good, and five excellent.

gourmet nibbler

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Doug Burgess comes across the line in fine time.

Roots in the Glen

Icemen Return to the Hill; Batt Likes What He Sees

by Steve Culbertson

There are two traditions that Hamilton never seems to miss out on every winter: Tons of snow and a helluva good hockey team.

Though the Floridian temperatures this fall may have worried Coach Batt just a mite, the cold is here and Sage Rink is again open for business. Practice started the first of the month with a sneak preview on Parent's Weekend against some determined alumni. Down early 3-2, the undergrads scored nine in a row for the victory.

This year's 20-man team has a good mixture of both old and new faces. Dividends from the Varsity B program have been brought up to replace such lost stalwarts as Bob Bauer, Bill Hutchinson, Ted Molloy and Len Thomas.

Batt seems pleased with the depth of his team, especially the offense. The first line is being centered by Steve Carman, a talented sophomore who broke his arm in the Williams game last season. To his left will be tri-captain Steve Mars, a familiar face since his freshman year. On the right will be sophomore Jim Wall. Both he and Mars are fast and strong skaters, according to Batt, and should complement their center well.

A Close Second

Two seniors and a sophomore make up the second line, which Batt says is even with the first. Greg Dennin has been moved to center from his former position on right wing. A competitive player who moves extremely well, Dennin is always in position. On left wing is tri-captain Mark Vallely, a senior Batt expects a lot from because of his improved skating ability and his fine shot. The other winger is Rick Allen, a sophomore who saw *mucho* action last year. A real scrambler for the puck in the corners, he is expected to complement the passing strength of the two seniors.

The leading scorer from last year's B Team, Frank Tietje, will center Hamilton's third line. Batt calls him a "heady" player with good reflexes and the ability to move quickly into the slot. The varsity experience on this line comes from left wing Bill Driscoll. Showing strides of improvement already this season, he will be counted on for some net-stretchers this year. One of the two freshman members of the squad, Carl Nasto from Enfield, Connecticut, will play the other wing. Picking up a couple of goals in the alumni game, Nasto is a hard-nosed player and a determined back-checker.

Jim Smith will center the fourth line and should carry the line quite well, according to Batt. He is aggressive in the corners, feeding out to hungry wingers. Mark Coley, a seasoned player always on the play, will be one of those ready wings. Freshman Tim Graves, who captained Deerfield's team last year, will play the other wing. His savvy and his drive more than compensate for his size, according to Batt.

Defensive Strength

Defensively, Hamilton has four strong players who will hold their own in any competition. Two seniors, tri-captain Mark Davitt and Dave Dunn, are veterans from freshman year who will anchor the defense. Dunn played right wing last season and Davitt was a key player in man-down situations. Both are intelligent players, according to the coach, who move the puck well.

The second defensive line will be manned by Paul Pillmore and Jim Pollan, linemates from last season. Both have respectable shots from the point and should be able to give strong support to the Continental power play.

Everett Morss should give depth to the Hamilton defense; his slap shot may add some shockers this year. Vic Bourdeau is coming off of a year-long layoff from hockey but will be counted on as the season progresses. His talents as well as those of junior Mark O'Keefe will be the 'elastic' elements of this year's team. Both players will see action on both offense and defense.

Two veterans and a new face from the JV team will be vying for the numero uno spot in the Hamilton goal. Juniors Al Roberts and Fred Caswell shared the net-minder's responsibility last season, but this year sophomore Ken Howe is helping create what Batt says is "really fine competition." All three have what he calls good attitudes and should see action.

The Team Concept

Since practice started November 1 the coaches have been attempting to iron out wrinkles in the squad. Batt is quick to point out that there are no great stars on the squad. "They work together as a team, a very competitive team," he states.

All of Hamilton's opponents will expect the quick skating team that Coach Batt seems to turn out every season. His squads are always moving—players standing still are only spectators he likes to say. Because Hamilton plays a passing game, the player without the puck will make things happen. He will be the one that moves into position to accept the pass.

The Blue pucksters will get their first chance to make things happen in a scrimmage against Colgate next week. Because of NESCAC regulations the first game (against Norwich) will not be until December 2. Ungoverned by the same rules, Norwich will already have several games under their belts when they meet the Continentals here.

Dave Whitney

Early action in Sage Rink.

Old Friends

West Point will be on Hamilton's schedule for the first time in this decade. A traditional foe of the Continentals, the Army team took the Blue off their schedule after various objects were thrown on the ice by Hamilton fans. Live chickens are not the easiest things to remove from a hockey rink.

Now that the Harkness fiasco is over in Schenectady, Union is also back on the Hamilton schedule. The Blue will face the Dutchmen at the first annual Christmas tournament that Hamilton is sponsoring this year. New Haven and Oswego will also participate.

Of course the traditional "little ivy" rivalries with Bowdoin, Middlebury and Williams will be key contests to watch this year. Here in New York, Oswego wil be the team to beat after three frustrating losses last season.

Hamilton's 24-game schedule should provide plenty of entertainment for those cold winter nights we all know (or will) and love. In a recent edition of Yale's *Insider's Guide to Colleges*, the editors say that hockey, "the sport of poor Canadians and American preppies" is the most popular sport at Hamilton. Cedric and the Public Relations boys may not agree, but the hockey team doesn't seem to want to budge.

Harriers Host Tournament: Course Record Eclipsed

by Sue Udry

Last Saturday, Hamilton's cross country course was besieged by 80 runners from 15 different colleges for the New York State regional qualifying meet for the N.C.A.A. Division III cross country championship. The runners were competing to qualify for the Division III championship to be held at Augustana College in Rock Island Ill. on Saturday, Nov. 18. The competition was based on both individual and team effort. The four teams that earned the right to go to Illinois were Fredonia (with 47 points), Albany (89 points), St. Lawrence (92 points) and Plattsburg (95 points).

The runners take the scenic tour.

Because of a NESCAC rule which prohibits post-season team competition, seven Hamilton runners competed for individual scores. Senior Dave McGowan led the Blue runners, finishing 32nd overall with a time of 26:41. Junior Sean Delany was right on his heels, crossing the line three seconds later. Seniors Doug Burgess and Doug Rose also did very well, both finishing in under 27 minutes. Sophomore John Mitchell came in with a time of 27:02, followed by freshman Steve Burdick at 28:10 and Senior Dave Smith at 28:18.

Coach Gene Long was pleased with the men's performances, noting that everyone turned in better times at this meet than at the last one held here October 14. The record for the 5.16 mile long course was broken at that meet, and broken again last Saturday. If in fact, 12 runners borke that record last week, and the winner Jim Hallgren from Fredonia set a new one of 25:28.2, more than 40 seconds under the previous one.

Long thought the meet went very well, saying that we "fulfilled our obligation as a good host," supplying everything from excellent management to perfect running weather.

The End of the Road

UNION 49, HAMILTON 8					
Union	21	7	14	7	49
Hamilton	8	0	0	0	8

U-Romer 1 run (McDonald kick)
U-Frederick 7 pass from Terranova (McDonald kick)
H-White 51 pass from Freese (Lacey pass from Freese)
U-Squier 30 run (McDonald kick)
U-Romer 8 run (McDonald kick)
U-Eberly 7 pass from Terranova (McDonald kick)
U-Squier 27 run (McDonald kick)
U-Marino 4 run (McDonald kick)

	Union	Hamilton
First Downs	24	10
Yards Rushing	268	89
Yards Passing	170	178
Passing (Com.-Att.)	9-15	11-27
Interceptions Thrown	0	3
Total Offense	438	267
Penalties (No.-Yards)	6-77	6-65
Fumbles/Lost	0/0	1/1

Doug Rose shows the strain of five miles.

Roots in the Glen

Spectator Sports

Offensive Fireworks Lead To 48-9 Union Victory

by Phil Robinson

Perhaps it was fortunate that it didn't happen earlier in the season. The Hamilton defense, which kept the Continentals in so many contests this year, showed the effects of too much playing time and the devastation of numerous injuries Saturday as Union rolled to a 49-8 victory. With the loss Hamilton closed out its season at 1-7, while Union upped its record to 3-5.

The Dutchmen, who took a 36-35 lead in the longstanding series between the two schools, scored on three of their first four possessions, building a 21-8 lead after the first quarter.

After a short punt gave the Dutchmen excellent field position, Union reeled off a seven-play 45-yard drive as halfback Rich Romer, who picked up 106 yards on the afternoon, plunged over from a yard out.

A Spree

Quarterback Andy Terranova went to the air for the next Union touchdown hitting wingback Kevin Frederick with a seven-yard toss. The two had earlier hooked up on a 37-yard completition, giving Union a first and goal on the Hamilton nine. Halfback Mike Squier completed the first quarter scoring deluge, racing 30 yards around right end.

Romer and Squier each added another TD on the ground, Terranova tossed a second scoring pass, and Don Marino added a four-yard run to account for the rest of the Union scoring.

"They never gave up", said Head Coach Don Jones referring to the Hamilton defense. "Through all the injuries, and despite the number of times we had to call on them, they always gave it their best."

The season's final injury was perhaps the most serious. Late in the second quarter, cornerback Jim Leeper collided with teammate Jim Kizielewicz. Leeper, who sustained a broken ankle on the play, was expected to be discharged from the hospital yesterday.

Too Late

The Hamilton offense put together its most productive game of the year, racking up a season-high 268 yards. Bill Romaine gained 63 yards rushing, giving the talented halfback a team-leading 338 yards on the ground this year and 2093 yards for his four-year career. The Hamilton tri-captain, who played with bruised ribs since the second week of the season, also hauled in five passes Saturday enabling him to tie split end Marc White for the team lead with 14 receptions.

The lone Hamilton score came via the air. After Omar Reid returned a Union kickoff 37 yards to the Continental 49, freshman quarterback Ken Freese found White wide open for a 51-yard scoring pass. Freese also connected with Kevin Lacey on the ensuing conversion attempt.

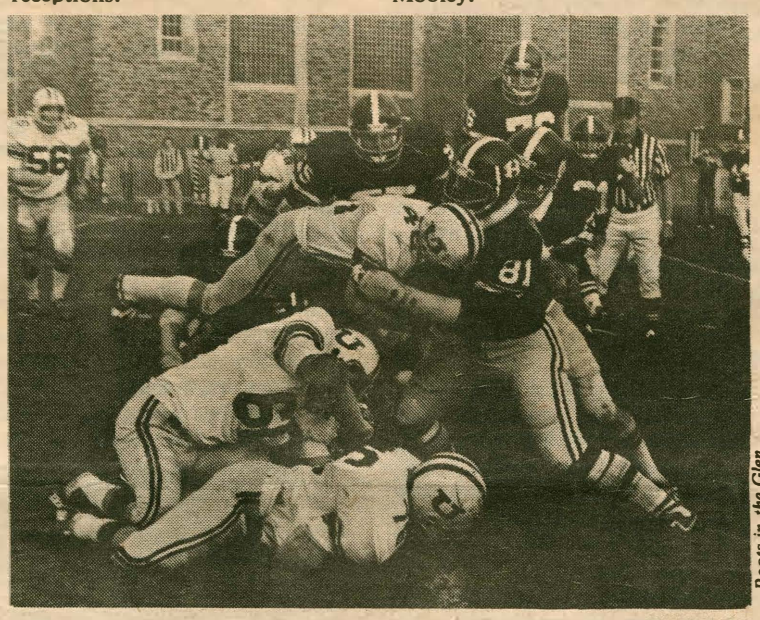
Freese and sophomore Phil Greenough split the quarterbacking chores Saturday. Greenough, who gave way to Freese after a poor first quarter, came back in the second half finishing the day with his strongest passing stats of the season, completing 9-18 for 117 yards.

Commented Jones, "We missed too many passes early. They challenged us to put the ball in the air by using an eight man front, but we couldn't take advantage of it."

The Rue Memorial Award, given to the game's MVP from each team, went to Union's Andy Terranova and Hamilton's Ricky Mobley.

Roots in the Glen

Omar Reid swings into action.



Roots in the Glen

Mike McFadden takes on a trio of Dutchmen.

Booters End Season With 3-2 Playoff Loss

by Tom Button

Hamilton's soccer team lost an exciting playoff game to the University of Rochester 3-2 on Saturday to end the season with an 8-3-2 record for the year.

The game began well for Hamilton as the offense supplied a great deal of pressure on Rochester. Jon Englund scored seven minutes into the game to give the Blue a 1-0 lead over the Yellowjackets. Art Comolli passed to Englund who dribbled in front of the net and shot the ball past the goalie with his left foot. The Contenentals were alated over their lead, but Rochester quickly struck back to tie the score within two minutes at 1-1 on a header by Pimm.

The defense went into a lapse for the next minute and Rochester scored again on a goal by Boothe. The goal gave the Yellowjackets a 2-1 lead, but Hamilton fought Rochester on even terms after the second goal, forcing the Rochester goalie to make seven saves.

In the second half the Blue Booters were unable to break the Rochester defense for a score and were forced to take some chances. Rochester scored its final goal with 15 minutes left to play, but Hamilton refused to quit and Jon Englund scored a header on a Comolli pass to close the gap to one goal 3-2. In the final ten mnutes Rochester repeatedly beat back the Hamilton offense to win the game 3-2.

Senior Success

The game marked the end of the season, and for the six seniors—Rick Campbell, Art Comolli, John Ernst, Ken Han, Kevin Mclarnon, and Dave Reed— it was their final soccer game in a Blue uniform.

Four of the six seniors were starters and will be sorely missed next year. Ken Han lead the team in scoring as a sophomore and this year contributed two goals and two assists. John Ernst played at halfback and played well in several key games when Hamilton needed a strong defense to win. Art Comolli and Dave Reed were this year's co-captains, and were "as good as any two people in leading the team and pulling it together," said Coach Manfred von Schiller. He attributed much of this year's success to Comolli and Reed. "In order to have a year like this one you have to have outstanding leadership on the team," he said.

In four years of playing soccer for Hamilton, Comolli has played every position on the field except goalie. This year Comolli, who lead the team in scoring last year, played halfback for several games, but still had one goal and four assists to finish third on the team in scoring. He also contributed with superb passing and speed.

Dave Reed has made his contribution for four years defensively, leading a team known for its aggressive play especially at the fullback positions. Dave was selected MVP for his outstanding play this year at fullback. In games this year against LeMoyne and St. Lawrence, Reed led a defense that shutdown two of the toughest teams in the state. Of the team this year, Coach von Schiller said "This has been one of the finest teams we've had here at Hamilton and these guys have given me everything I have asked them to."

Swimmers Win First

Hamilton's women's swim team opened its first season with a win last night as they defeated Wells 80-50 in Aurora. Coach Eric MacDonald described the team as "ecstatic" over the win, and added that he is "especially pleased with the way the women performed since they've only had two weeks of practice."

All ten women who went to the meet entered the scoring column. Triple winners were freshmen Mairi Scott (in the 500, 200, and 50-yard freestyle) and Kathy Imboden (in the 100-yard freestyle, the 100-yard butterfly, and the 100-yard individual medley. Junior Darlene Finch won both diving events.

Karen Brau won the 50-yard backstroke and took seconds in the 100-yard backstroke and the 50-yard butterfly. Senior Nancy Ashkin scored seconds in the 500 and 200-yard freestyle races, and anchored the winning 200-yard freestyle relay team. Freshman Casey Horan recorded a second in the 50-yard backstroke and thirds in the 100-yard backstroke and the 50-yard butterfly. Freshman Lisa Nye took three second places, in the 50-yard breaststroke, the 100-yard individual medley, and the 100-yard breaststroke.

Junior Gail Bornstein placed third in the 50-yard freestyle, and junior Denise Waddington took a third in the 100-yard freestyle. They were joined by senior Wendy Shapiro on the final relay team.

MacDonald pointed out that the only thing the team is disappointed about is that "there are people on campus who could help us who aren't coming out for the team." He also noted that, since it was the first meet, 15 new Hamilton College records were set.

Striking Out
You Have Ten Minutes...

by Mike Denney

When in the course of human events it becomes necessary to separate the men from the boys, the wheat from the chaff, and the passes from the fails, professors give out something known as a quiz. The quiz is used to see if people have been keeping up with the reading. Since the week before Thanksgiving seems to be a popular time for these things, I have made up one of my own. It has little, if anything, to do with the reading.

You will notice that it contains a maximum of 75 points. Nevertheless, we will be using the standard grading system (A=95, B=95, so on). We will also not be giving out any of the answers, as this would seriously impair the arbitrary nature of the grading. You are welcome to send me your answers; I would be delighted to correct them. And if you don't do well on this test, don't despair. You can take five courses next semester or go to summer school. Good luck.

I. *Multiple Choice* (3 points each)

1. People go to Hamilton football games because:
a) they like the kazoo band.
b) people also went to see the Christians against the lions.
c) they really don't know what's going on; in fact, most of them think it's a ballet.
d) C & D makes them.

2. How long must a cross country runner be out on the course before he is given up for lost?
a) One hour
b) Two days
c) A week and a half
d) Most of them are given up for lost as soon as they start, and coaches consider themselves lucky if their runners return.

3. Basketball at Hamilton is played:
a) in violation of NESCAC rules, which prohibit schools from fielding teams in sports they can do well in.
b) by imported athletes
c) with small baskets
d) without any lights, a tremendous home-court advantage.

4. Hamilton does not give out any athletic scholarships, but players do get:
a) 400 books of Green Stamps
b) a free tune-up at the Shell Station
c) all their tuition money back in semi-precious gems
d) a chance to meet some of the most entertaining coaches east of the Mississippi

5. Who was John Klauberg?
a) A god
b) The governor of Massachusetts
c) You can't fool me. This is a trick question. John Klauberg was invented by the newspaper, and never really existed.
d)All of the above
e) Could be any of the above for all I know

II. *Short Answer* (7 points each)

1. Explain briefly why the fieldhouse does not look like a barn or an airplane hangar. Be prepared to be wrong.

2. Discuss, with reference to injuries and psychological phobias, why most swim coaches prefer to have the swimming pool filled with water before the meet starts.

3. Give reasons why lawn bowling can be as exciting as hockey.

III. *Essay* (39 points)

James Michener, in his novel *Hawaii*, wrote: "The next two scenes were from Oahu, queen of the islands. Once Wild Whip had seen an autumn moon, gray and silver in radiance, shining on the plains that lay at the foot of the Pali, and he had been captivated by the subtle interplay of dark forms and moonlit shadows." Compare this with his statement that "Hamilton's sports program seems to me exactly what I would sponsor if I were president of a small college. Hamilton now serves as a prototype for the best in small American colleges," expressed in *Sports in America* 17 years later.

Show how Michener's thought developed during this period. Would it have been better to quit after the earlier book? Discuss the images common to both quotations, and decide whether or not the latter book can be accurately classified as a hostorical novel. Which book would you rather read?